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INDUCTIVE
LESSONS
IN
RHETORIC

LEWIS

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INDUCTIVE LESSONS IN RHETORIC

BY

FRANCES W. LEWIS



BOSTON, U.S.A.

D. C. HEATH & CO., PUBLISHERS

1900

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PREFACE.

THE large number of excellent treatises on Rhetoric now before the public makes another high school Rhetoric seem unnecessary, and to attempt one requires a sufficient reason. That reason must be sought in the method of study here indicated. The standard text-books on Rhetoric contain, as a general thing, brief definite statements of definitions and principles, carefully formulated and more or less explained, which the pupils are expected to read, memorize, and inwardly digest, but which often become mere formulæ of words without power or meaning. Illustrations and exercises given in application of their definitions and principles redeem some of them from uselessness, but many of them in the hands of the ordinary high school pupil are almost profitless. Beyond a few dissociated facts he has little growth in knowledge in return for the time spent upon the study, while he has gained nothing in power to think, little in power to apply the thoughts of others, nothing in literary appreciation, and only so much in power of expression as the practical ability of his teacher has been able to stimulate with very little help from his book.

Many good teachers have consequently discarded entirely the text-book in Rhetoric, and realizing that the materials for teaching the subject are to be found in the Literature, are attempting, with marked success in some instances, to teach the two together. This seems to be

a step in the right direction. The true pedagogical order of instruction is not, Read what others have thought, memorize, apply; but, observe for yourself, generalize, formulate, classify, and then memorize and apply. This can be done with the reading laid down for the course in Literature, but if confined to that, the purely rhetorical side of the work is liable to suffer in the following ways: (1) The various definitions and principles, from lack of careful formulating at the time when they are observed, or from insufficiency of drill afterward, are forgotten, laying the work open to the most frequent criticism of inductive teaching, lack of thoroughness; or (2) The various facts observed and principles established are so disconnected by time and circumstance that unity is lacking, and their logical relations are not seen except by the few students who naturally arrange and classify for themselves.

This book is an attempt to apply the true pedagogical order, and to teach the subject inductively, so that it may still be a unit, a subject of study by itself, but illustrated and enforced by all that can be applied to it in the Literature course as it advances. It should be stretched to accompany the Literature throughout the course, and each subject, as it is followed out, should receive as much as possible of illustration and application from the Literature the class are reading at the time.

It is hoped that those examining the book with a view to introducing it, will not overlook the stimulating effect of turning the pupil into a book full of questions. His first attempts at answering will be crude, but he will gain rapidly in power, and, as he gains it, he will more

Preface.



and more enjoy its exercise. He will begin to select a better class of reading, to think for himself about what he reads, and, when it is necessary, to express himself honestly and naturally, and, consequently, well.

As to subject-matter, the book is not intended to be authoritative. The outlines given are the result of large reading, and of the thought and the criticism of many classes; but the teacher need not feel hampered by them, since, in matters of detail, opinions and authorities frequently differ. As these outlines are not at any time placed before the pupil, the class may be guided in their deliberations to opinions which seem to the teacher sound, and, if needful, may be referred to authorities to support those opinions.

Outlines of some sort, however, should be made by each class and thoroughly learned. There is nothing else that will give so compactly and so connectedly the essentials that should be held firmly in memory. While if the outlines are properly derived from the thought of the class, each heading will be full of helpful suggestions and associations.

In using the book the individual teacher may vary without difficulty not only the statements in the outlines, but also the arrangement of parts, the number and scope of exercises, and the amount of writing to be done. It would be advisable, probably, for the inexperienced teacher to follow closely, for the first time of using, the arrangement and method given, keeping the outline before her in the class-room and suiting questions to the points to be brought out. Such questions may follow somewhat closely those given in the pupils' book, but the requirements of the recitation will

often demand considerable variation from them. After once using the book it will be easier to adapt it to the needs of the individual class, and to vary from it where it seems advisable.

The author lays no claim to originality in this book. It is simply applying the method of experiment, the laboratory method, to a subject readily adaptable to it. This method has proved successful in teaching Rhetoric in schools of different grades, in widely separated localities, and it is hoped that it may prove successful elsewhere. For much of the thought of the book the author is indebted to the several authorities given as references, and to them others are referred for a fuller treatment of the various topics than can be given in a book planned as this is.

The only true test of the book will be its availability in the class-room, its success in making the pupils enjoy the study of Rhetoric, and in making it a living reality to them now and in the future. To this end suggestions and criticisms are invited and will be most heartily welcomed. Anything which can make the book more useful will be gladly received, and results of experiments will be utilized in future editions should they be called for.

The author desires to express her most hearty thanks for valuable suggestions and criticisms to Professor A. F. Lange, of the University of California, to Miss M. E. Plimpton, of the University of Arizona, and to Miss E. A. Packard, of the Oakland (Cal.) High School, and also to Mrs. C. E. Hulst, of the Grand Rapids (Mich.) High School, and Professor I. B. Burgess, of Morgan Park Academy, for careful and scholarly proof-reading.

PREFACE.

TO THE PUPIL : This book is not intended to give you the facts and principles of Rhetoric, but to help you to discover them for yourself. Instead of telling you what other people have thought upon certain subjects, we shall try to help you to find out what you yourself think on these subjects, and to express your thoughts as clearly as if you were writing a Rhetoric yourself. As the rules of grammar are derived from the everyday speech of those who speak well, so the rules and principles of Rhetoric are derived from the writings of those who write well; and each one of us, if he will think for himself honestly and carefully, may find them in those writings by observant reading. We wish to show you how this may be done, and we feel sure that you will enjoy such a voyage of discovery, and will find it far more interesting to form your own opinion from what you read than to commit to memory the printed opinions of others. We hope too that in this way your study of Rhetoric will make what you learn more fully a part of your mental furnishing, and that you will not only learn Rhetoric, but also how to think for yourself on all other subjects.

In order, however, to have the study of Rhetoric do for you all we wish it to do, we must have your hearty coöperation. In the first place we ask you to do your work as thoroughly as you know how. Let every

question have an answer, every direction be followed as closely as you can. In the second place we ask you to be honest: first with yourself,—be sure that whatever you take as an opinion is your own honest thinking, not what you believe it is proper to think, nor what people in general think, nor what your teacher thinks, nor what a spirit of contradiction prompts you to think, but what *you* think, even though as you grow older you are likely in some matters to change your opinion; secondly, with your teacher and classmates,—be sure that whatever you give as an opinion is your own, not “cribbed” from somebody else’s note-book, not borrowed from some Rhetoric or work on Literature, but your own unaided thinking. For only by thinking for yourself in this way, will you learn to think independently, to rely upon your own power to think, and to feel that you have as good a right and as efficient a power to think as others have.

Not that we would have you imagine that Rhetoric is merely a matter of opinion, and that it does not matter what you think so long as you think it; but you will be surprised to find, after a little of this honest thinking, how similar are your own honest conclusions to those of other men and women on the same subjects. We have found that honest people, thinking honestly about matters in which their own personal affairs are not directly involved, think very much alike; and so under the guidance of your teacher you will virtually make your own Rhetoric, and that you may enjoy doing it is the sincere desire of

THE AUTHOR.

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INDUCTIVE RHETORIC.



QUALITIES OF STYLE.

I. Clearness.

1. What is our object in talking and writing? What is needed in order to do this readily? What in order to convey the exact thought? What quality of style then is most important? Make a careful definition of it. What is the effect of a lack of clearness?

What is necessary in the mind of the writer in order to have clearness of expression? Upon what then does clearness chiefly depend? Why do so many school recitations lack in clearness? What are the causes of the "I-know-but-I-can't-tell" disease? How may clear and exact thinking be cultivated?

2. **Diction.** Upon what else does clearness depend? We call choice of words diction; why is it important for clearness? Which is the more important, clear thought or good diction? Why? Does clearness of expression affect power to think? Give reasons for your opinion.

3. What violations of good diction do you find in the following?

1. The wind yesterday afternoon caused such a discombobberation of the telegraph wires that the fire alarm sounded out 313.

2. He is said to have frugalized his earnings to a considerable extent.

3. Tote the bucket under the shed, honey, mighty quick.

4. The soirée was attended by the elite of the town and was a very distingué affair.

Which words in these extracts are not pure English words? When is a word pure English?

Purity. Purity is the first essential of good diction. Define purity of diction in your own words. Learn the following, which is called Campbell's Law of Purity: "A word to be pure must be in present, national, and reputable use." What does he mean by present use? by national use? by reputable use?

What classes of words are to be avoided because not in reputable use? Select the violations of reputable use in the following, and substitute for each a pure word:

1. The recitation by the junior pupils was boss.

2. The boys have gone off on a jamboree.

3. I don't catch on to your meaning.

4. John is off his base to-day, you can't get a pleasant word out of him.

5. He is such a crank that I can't get along with him at all.

6. John is decidedly cranky to-day, you can't get a pleasant word out of him.

7. He is a perfect crank, continually talking of that wonderful invention of his.

8. I went to a perfectly swell dinner last evening at the

Johnson's. You know they have recently come here from London, and they are really right in the swim. All the swells in town were there, and we had a perfectly lovely time. I wore my new satin dress and looked as well as you please.

Slang. How many of these impure expressions are generally known as slang? What is the object of using each? Select from these impure expressions the words that are used with several different meanings. What is the effect upon good diction of using such words? What upon the thoughts of those who accustom themselves to such use? What would be the effect upon the language if all should adopt such use?

Which of these slang expressions are used for humor? When is slang humorous? When is its humor lost? Bring to class one example of humorous, and one of indefinite slang, neither of which is given in your book. Try to combine in a definition the statement of what slang is and why it is used.

Where does slang originate? What are its most common sources? What or who are its most effective disseminators? What are the general tendencies of slang? What are its effects on the user? On society? On the language? Is there any harm in using slang if that which is low and vulgar is avoided? Do you think slang is ever allowable? Write your answers to the last six questions.

Find the derivation of the words *mob*, *caucus*, *guy*, *bigot*. What can you learn about slang from the history of these words?

4. Find the violations of national use in the following sentences :

1. He calculates to sell a right smart chance o' hogs.
2. The quantum of good which we do ought not to affect us.
3. Everything is to him couleur de rose, and he devotes his time to belles lettres.
4. Every substance is negatively electric to that which stands above it in the chemical tables, and positively to that which stands below it.
5. I hain't got no receipt for yourn.
6. Excoriations of the skin with all lymphatic swelling tending to suppuration are benefited by this remedy.

Provincialisms. What are provincialisms? Select in the preceding sentences all the provincialisms you can find, and give a pure expression for each. Name as many as you can of the common provincialisms of your locality. Why are such expressions to be avoided?

Foreign terms. Why are foreign terms violations of purity? How and why are they frequently used? In what classes of writing? By what people in conversation? What impression does such a use generally make on the ignorant? on those who understand the language from which such words are taken? What is to be done in case a foreign word should express a shade of meaning which no pure English word will exactly convey?

Technical terms. What are technical terms? Are they violations of purity? Why? Are they necessary? When and where should they be used? If one is

familiar with technical terms, what caution should be exercised in using them? What custom in respect to technical terms should govern a physician writing a series of articles on health for a weekly newspaper? For a scientific medical journal?

5. Why do words not in present use prevent clearness? What two classes of these words can you find? In the following sentences select the words not in present use, and assign them to their respective classes:

1. I have torn my new frock, and the grandam will punish me sorely.
2. The house on the hill was burglarized last night.
3. Oftentimes have I purposed to come to you, but was let hitherto.
4. He does not seem to enthuse over her.
5. The prisoner will be electrocuted on Tuesday.

Find in the Bible ten obsolete words. Find five in Shakespeare. Find as many newly-coined words not yet adopted into common use as you can.

Commit to memory Pope's rule with reference to present use:

"In words as fashions the same rule will hold,
Alike fantastic if too new or old;
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside."

6. Select the impure expressions in the following, tell what requisite of purity each lacks, and express the same thought in pure English:

1. A gent called to see me.
2. How does he like? Oh, he likes first-rate, he has a real nice place.
3. How deep is the snow? Shoe-mouth, I reckon.
4. She hasn't enough gumption to do anything at dress-making.
5. John got the sack yesterday for trying to bulldoze the workmen under him.
6. *Ceteris paribus*, I prefer a man with a college education; he is sure to win in the long run.
7. He fussed round like he was going to do something great, but I guess it was a forceput, for nothing come of it.
8. If I donate this suit to the missionary society, they will be greatly beholden to me.
9. Feel pow'ful weak, sah, jes' so's to be crawlin'.
10. The issuance of educationalistic theories will be contrary to the expectations of their authors.
11. It looks like it was going to rain all day.
12. The systole and diastole of the heart are not without their analogy in the ebb and flow of love.

7. In the following sentences, note all the words which are pure, but improperly used:

1. In revising the essay cut out all the invaluable parts.
2. If illustrations are to be used let them be clear and apprehensive.
3. I have a most contemptible opinion of him.
4. We have the best faculties for silks in the city.
5. Do you mean to infer that I am a liar, sir?
6. The book is second-handed.
7. I do not believe in corporeal punishment in schools.
8. Many events have transpired since I saw you last.

Propriety. The second essential of good diction

is propriety. Make a definition of your own for propriety of diction. Make as long a list as you can of words that are often improperly used.

Sheridan's play "The Rivals" has a character called Mrs. Malaprop, who often is guilty of solecisms, or errors in propriety. Look up the meaning of the French expression *mal apropos*, and state why Mrs. Malaprop was so named. In the following quotation from her, name, if you can, the word she means to use in each case :

"Observe me, Sir Anthony, I would by no means wish a daughter of mine to be a progeny of learning. I don't think so much learning becomes a young woman. But, Sir Anthony, I would send her at nine years old to a boarding-school to learn her a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts, and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries ; but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell and mispronounce words so shamefully as girls usually do, and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know, and I don't think there is a superstitious article in it."

What seems to you the principal source of such mistakes ?

8. Use correctly in sentences the following words :

Shielded, conspires, stupidly, character, practical, prosaic, spoiled, unmindful, shocking, mistaken, responsibility, liable, significant, aggravate, ignore, hurries, scatter, tedious, cor-

poration, substance, imposing, wretched, stolid, teachable, self-reliance, untrammelled, soberly, adrift, grateful, whims, appreciates, avocation, audience, calculate, capacious, constant, demean, description, deteriorate, balance, discount, eliminate, female, flown, mutual, nice, spare, novice, allow, answer, anticipate, cheap, depreciate, inaugurate, quite, settle, transpire, voracity, stop, contemptible, raises, laid, imminent, usefulness, vigorous, eager, anxious, lay.

9. Use correctly in sentences the following expressions :

One day in midwinter. When the violets came. Done out of politeness. After the day's work was done. Their daring enterprise. Productive of great wealth. Had it not been for one man. When the crisis came. At rare intervals. Who block the wheels of progress. Silent and deserted. The aspects of sea and sky. With the rising of the moon. Quietly and naturally. A moment to be remembered. To catch the light. Thoughtful of the feelings of others. A part of his religion. Floated gently on the water. With graceful foliage. Whirling clouds of sand. Drew him away from the carriage. An awkward position. Proceeded slowly along. Overgrown with grass. The loneliness of it all. The swallows shot in and out. From week to week. The horror of it. Caught in mischief. Strange as it may seem. With wistful eye. As if in a dream. After much thought.

10. In the following selections, substitute for the italicized expressions others as near their equivalent as possible. Try while doing this to keep the spirit and tone of the original :

The great *error* in Rip's *composition* was an *insuperable aversion* to all kinds of *profitable labor*. It could not be from want

of *assiduity* or *perseverance*; for he would sit on a *wet rock*, with a rod as long and as heavy as a Tartar's lance, and fish all day *without a murmur*, even though he should not be *encouraged* by a *single nibble*. He would *carry a fowling-piece on his shoulder*, for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to *assist* a neighbor, even in the *roughest toil*, and was a *foremost man* at all the *country frolics* for husking Indian corn or building stone fences. The women of the village, too, used to *employ him to run their errands*, and to do such little odd jobs as their less *obliging* husbands would not do for them; in a word, Rip was ready to *attend to anybody's business* but his own, — but as to *doing family duty*, and keeping his farm in order, he *found it impossible*. — IRVING, *Sketch-book*.

Nearer to our times, more *closely connected* with our *fates*, and therefore still more interesting to our *feelings* and *affections*, is the settlement of our own country by colonists from England. We *cherish every memorial* of these *worthy ancestors*; we *celebrate* their patience and their *fortitude*; we admire their *daring enterprise*; we teach our children to *venerate* their *piety*; and we are justly proud of being descended from men who have *set the world an example* of founding civil institutions on the great and united principles of human freedom and human knowledge. To us, their children, *the story of their labors and sufferings* can never be without its interest. We shall not stand unmoved on the shores of Plymouth, while the sea continues to wash it; nor will our *brethren* in another early and ancient colony forget the place of its *first establishment*, till their river shall cease to flow by it. No *vigor* of youth, no *maturity* of manhood, will lead the nation to forget the spots where its *infancy* was *cradled*. — DANIEL WEBSTER, *Bunker Hill*.

The child, staring with *round eyes* at this instance of *liberality*, wholly *unprecedented* in his *large experience* of cent-shops,

took the man of gingerbread and *quitted the premises*. No sooner had he *reached the sidewalk* [*little cannibal* that he was] than Jim Crow's head was *in his mouth*. As he had not been careful to shut the door, Hepzibah was *at the pains* of closing it after him, with a *pettish ejaculation* or two about the *troublesomeness* of young people, and particularly of small boys. She had just *placed another representative* of the *renowned* Jim Crow at the window, when again the shop-bell *tinkled clamorously* and again the door being *thrust open*, with its *characteristic jerk and jar*, disclosed the same *sturdy little urchin* who, *precisely* two minutes ago had *made his exit*. The *crumbs and discoloration* of the *cannibal feast*, as *yet hardly consummated*, were exceedingly visible about his mouth. — HAWTHORNE, *House of the Seven Gables*.

When your version is completed, compare it carefully with the original, and decide whether in any expression yours is an improvement. Where it is a change for the worse, decide why it is so.

11. Precision. What essential of good diction has that writing in which every word expresses most precisely the exact thought of the writer? Is precision of diction common among young people? Why not? Write down ten expressions which you hear in common conversation, in which the words are pure, and properly but not precisely used.

Select the violations of precision in the following sentences, and substitute for them words which express the exact thought intended :

1. It was awfully hot yesterday, and I got terribly tired, but we had a perfectly splendid time, and a lovely dinner.

2. I want awfully to go, and I know I should have an elegant time, but I failed frightfully in Geometry to-day, and we have a horribly long lesson for to-morrow, so I must just stay at home and study.

3. This is a beautiful cake, and the frosting is so nice ; how did you manage to get such a delightful flavor ?

4. What a love of a bonnet ! That feather is just too sweet for anything, and the shade of that velvet is perfectly grand.

5. Do you know, I have a perfect mania for roast chicken, but I abominate turkey.

6. I could have beaten Jones going to the meet, but his wheel is ten pounds lighter than mine, and he stuck tight to my hind wheel all the way over. It's pretty tough on a fellow when he can't give a man the shake when he wants to, and I haven't got no use for Jones ; but I switched off to a ranch-house to get a drink and speeded up the hardest hills before he stuck.

What is the effect on the hearer of this loose use of language ? What is the effect on the speaker ? What effect has it on the power to express thought ? Is it always the result of ignorance ? If not, what does cause it ? How may the habit be cured ? What parts of speech are most frequently misused in this way ?

12. In the following sentences use whichever of the words enclosed in parentheses seems to you best suited for the place. Give reasons for your choice :

1. The (luxuriance, luxury) of her surroundings was not (calculated, intended, adapted) to make her thoughtful of the (needs, desires, wants) of others.

2. Mary has gone to boarding-school to (finish, continue, complete) her education.

3. I doubt his (truthfulness, veracity) in small matters.
4. He is (notorious, noted, famous) for his benevolence.
5. He (cheerily, cheerfully) complied with my demands.
6. He has not (sufficient, enough) (power, energy, force)

to open the gate.

7. This climate is (unhealthy, unhealthful) for consumptives.

8. I regret my (inability, disability) to comply with your request.

9. Having bought a pair of new shoes, I (propose, intend, plan) to start.

10. (Saleswomen, salesladies, clerks) are prohibited from chewing gum behind the counter.

11. (All, every, each) articles on this table, fifty cents.

12. I cannot wear blue, it does not (suit, compare, harmonize) with my complexion.

13. Synonyms. What are synonyms? How may a habit of discrimination between synonyms be obtained?

In the following groups of synonyms notice (*a*) the meaning which the words of each group have in common, (*b*) the meaning which belongs to each word separately, and (*c*) use each in a sentence so as to show its distinctive meaning. In studying synonyms do not rely wholly on the dictionary. Crabb's Synonyms, Smith's Synonyms Discriminated, and other similar books, will help you; but if you will study the derivation of the word, and notice how good writers use it, your own common sense will help you more than any book.

Begin, commence; Apprehend, comprehend; Want, need, desire, require; Legible, readable; Unsatisfied, dissatisfied; Haste, hurry; Annoy, irritate, provoke, grieve, distress; Discuss, argue, debate, dispute; Between, among; Besides, beside;

Bravery, courage ; Large, great, immense, big, ponderous, prodigious, gigantic ; Fanciful, fantastic, grotesque ; Visitor, visitant ; Finish, complete ; Vice, crime, sin ; Friend, acquaintance ; Older, elder.

14. Correct the following sentences to secure precision of diction, and give your reasons for the corrections :

1. Jones went to Smith and said he knew his cattle were in his field.
2. It was a proposition to exclude slavery from the new States, and make it a part of the federal compact.
3. Ariovistus asked Cæsar what business he had in his Gaul, which he had conquered in war.

What causes the lack of precision in the preceding sentences? How may it be avoided? What three classes of violations of precision have you found? What general direction would you give for the cultivation of precision? Express this direction in writing.

What are the three essentials of good diction? What effect on these three essentials will the possession of a large vocabulary have? How may a large vocabulary be obtained? How may good habits in diction be acquired? Which is the largest, the vocabulary which you use in speaking, that which you use in writing, or that which you understand in reading? How may they be made more nearly equal?

What duty do we owe our mother tongue in the uses to which we put it? If words are not used, what becomes of them? Can we as individuals have any influence in keeping our language pure and exact?

Write, in as good form as possible, your answers to the last three questions.

15. Review Exercises in Diction. What essential of good diction is lacking in each of the following sentences? Correct each and give reasons for the correction :

1. I do not doubt its usefulness for cleaning purposes.
2. The ladies of the society were very vigorous, and soon had the work completed.
3. If we write from an analysis, we will not be so likely to get our thoughts confused, we will know better where we are.
4. A large bamboo lays upon them and forms the only pathway.
5. I am trying to get a chance somewhere, and thought perhaps you would give me a trial.
6. Stocks are rapidly appreciating in value.
7. It is surprising to see how many people can be seated in so small a compass.
8. The deceased was a very useful man, and will be deeply regretted.
9. Shall I play this piece clean plumb through?
10. The fellows of the University were impetrated as a personal favor.

16. On what does clearness first depend? On what secondly? What further violations of clearness do you find in the following sentences?

1. A word is pure when it is in present, national, and reputable use, by the best writers and speakers.
2. The measure has secured the popular assent of the people.

3. If you had done as you were told, you wouldn't have got into trouble.
4. It depends entirely whether he will go or not.
5. We are indebted to the French, Latin, and Greek for many of our words.
6. I realize that no matter which way I go, whether in the daytime or at night, I shall see my friend no more.

On what third quality does clearness also depend? What two classes of violations do you find in the preceding sentences? What is the error contained in the following sentences?

1. Illustrations should be simple and appropriate, and should specially apply.
2. He promulgated the royal edict of the king.
3. As it began to rain we returned back home again as fast as we could.

Tautology. This error is called tautology. Look up the derivation of the word, and decide whether the error is well named. Is tautology ever allowable? If so, when? Bring to class three examples of tautology not found in your book.

What error is common to the following sentences?

1. He jumped off the house down on to the shed.
2. I don't know but what I will try a little if you don't mind.
3. James and John are both good writers, and they seldom ever make mistakes in spelling.

Verbosity. This error is called verbosity. Note the derivation of the word. Is the fault well named? What is the opposite of verbosity? Bring to class a

sentence which seems to you especially concise. Bring three sentences which are examples of verbosity, not found in your books. If you listen you will hear them in conversation.

What error is common to the following sentences?

1. When I was down town this afternoon, about three o'clock, just after I had passed the Common, and was in front of the church, I saw a man fall on the ice.

2. He saw two men fight a prize, one was a fair man, a sergeant of the guards, the other black, a butcher; the sergeant had on red breeches, the butcher, blue. They fought upon a stage about four o'clock, and the butcher wounded the sergeant in the leg.

Redundancy. This error is called redundancy. Look for the derivation of the term and see if it is correctly applied. How do these errors of too many words affect perspicuity? Write a careful definition of each.

What error is common to the following sentences?

1. He has two dogs, a black and white one.

2. Friday I was sent to see the doctor.

3. The dog ran alternately to John and James.

4. He has hitherto, and will probably give in future, perfect satisfaction.

5. The maid of honor is as pretty if not prettier than the queen.

6. The days of Charles II. were the golden days of the coward, bigot, and slave.

Find three sentences, not given in your book, in which too few words are used to express the thought fully. Show how they should be corrected.

17. Review Exercises in Number of Words. Criticise the following sentences for number of words. Tell what fault you find in each, and rewrite so as to correct it.

1. I have got two brothers and three sisters.
2. There was no use asking him about it, for they seldom or ever conversed together.
3. He told me his opinion and then repeated it again.
4. On arriving in town he stepped from the car, hailed a driver, entered a hack, drove to the hotel, called for his friend, took him in, and drove off to the farm with him without delay.
5. I couldn't get no better match than this.
6. They attempted to force their way over this irregular pile of rubbish, but found it a dangerous undertaking, as the blocks on which they placed their feet yielded to their weight, and slipping from their places, threw them on the sharp edges of the rocks.

18. Is the following sentence redundant? Is it a good sentence? How many thoughts does it try to tell about the sisters? Which of these thoughts seem to belong together?

The elder of the two sisters was not yet twenty, and they had been educated since they were about twelve years old and had lost their parents, on plans at once narrow and promiscuous, first in an English family, and afterwards in a Swiss family.

Unity. How many main thoughts should a good sentence contain? How should other thoughts in the sentence be related to the main thought? What then is the ideal of a good sentence? We call this quality unity. In the following sentences notice in what way unity is violated, and rewrite so as to secure it.

1. It was the week of Christmas, and the heart of little Arthur was filled with joy, because his father and mother (and of course he was included) were going to spend Christmas at grandmother's.

2. The neat, cheerful cottages were stripped of the articles of comfort and the doors of the once cheerful dwellings were closed, and the families were wandering about the country, seeking relief and not finding any.

3. It is each one's duty to learn everything they can — if not wanted it can easily be laid aside — and much more easy than to begin to learn at a mature age, when cares and disappointments incident to our passage in life, rob the mind of its freshness and blunt its capacity.

4. The Frenchmen were recompensed for their losses by the king, though the pirates who had overcome them were not punished as they should have been, in consideration of the dire distress which had incited them to so heinous a crime.

5. On the left side of the building and almost canopied over with wild vines, which were now clothed in all the splendor of autumnal coloring, was an extended wall, a relic too of olden time, before which a large pool, by some called a lake, and from whose rapid and clear waters fish were brought for the supply of the castle, was spread out.

6. Yet her own life was full of sorrow and grief, but instead of pining and becoming misanthropic, she said in the grandeur of her nature, "Yet will I try to keep the heart with diligence, nor ever fear that the sun is gone down because I shiver in the cold and dark."

Write a definition of unity. State the most common ways in which unity is violated in the above sentences.

19. Arrangement. Has the arrangement of words anything to do with clearness? Has unity?

In the following sentences note how a faulty arrangement obscures the thought, and rearrange so as to secure clearness :

1. They caught a glimpse of some buildings still standing through the leaves which obscured the main building from sight.

2. If we watched the creature in its native element, we should see it climbing actively the submerged rocks, among which it delights to dwell, by means of its strong legs.

Upon what does clearness here depend ?

Of the languages that you have studied, which depends most upon the order of words to give the thought ? Can you give any reason for this ? In the English sentence, what is the usual order of the principal elements ? Of the subordinate elements ? May this order be varied without losing clearness ? Under what circumstances may it be well to vary it ?

Criticise and correct the following :

1. Contraction only takes place before a vowel.
2. For rent — A room for a single gentleman, completely furnished.
3. He continued his passage through the night, which was impeded by floating ice, and struggling with snowstorms he landed his men on the New Jersey shore.
4. It is not difficult to properly place this point.
5. I only took one.
6. To be always ready in an emergency, is the result of self-control very largely.
7. I prayed Priscilla, for the love she bore me, to guard and be kind to the wife I loved, in my absence.

Bring to class three other examples of sentences poorly arranged.

Write in the form of cautions the directions to be observed in the arrangement of words in sentences.

20. Combine each of the following groups into one well-arranged sentence :

1. We surprised a grizzly bear. He was sauntering along the river. He raised himself on his hind legs. He took a deliberate survey of us. This did not appear very satisfactory to him. He scrambled into the river and swam to the opposite shore.

2. A monarch once saw a shepherd in the fields. He inquired about his mode of life. He found that the man slept on bare ground. The man was exposed to every kind of weather. He was scantily clothed. He never took cold. He was never sick. The king thought poor people were much hardier than the rich. He thought there must be a difference in their natures.

3. The storm was superb. The branches of the great elms sobbed and swayed above her. She could scarcely distinguish their forms. It was very dark. The wind was mighty. It almost lifted her off her feet.

4. My father had been a captain in the merchant service. He had saved money. He had invested his little fortune in a couple of ships. He had embarked in one of them to take a run in her from the Thames to Swansea. This was about fifteen years before the date of this story. The ship was to fill up at Swansea with a cargo for a South American port.

5. My old mother had white hair. She wore a black silk dress and a white apron. The room was warm with the light of the coal fire. It was cheerful with pictures and curiosities. These had been brought her by friends. There was something her figure that wonderfully fitted the home-like apartment.

21. Paragraphs. Study the following selections for the plan and arrangement of the thought in paragraphs. In which paragraphs do you find a definite plan? In the first selection write down the topic sentence in each paragraph. In the second selection write an analysis of the plan in each paragraph. In what part of the paragraph is the main thought found? Show why it is so placed. What classes of subordinate thoughts do you find? Notice in each paragraph whether there are introduction and conclusion. Should there be? In what cases may we dispense with either? Notice whether the paragraph is connected with the previous one by connecting words, and if so what thought the connective expresses.

1. Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment. The services of the church about this season are extremely tender and inspiring. They dwell on the beautiful story of the origin of our faith, and the pastoral scenes that accompanied its announcement. They gradually increase in fervor and pathos during the season of Advent, until they break forth in full jubilee on the morning that brought peace and good-will to men. I do not know a grander effect of music on the moral feelings than to hear the full choir and the pealing organ performing a Christmas anthem in a cathedral, and filling every part of the vast pile with triumphant harmony.

It is a beautiful arrangement, also, derived from days of yore, that this festival, which commemorates the announcement of the religion of peace and love, has been made the

season for gathering together of family connections, and drawing closer again those bands of kindred hearts, which the cares and pleasures and sorrows of the world are continually operating to cast loose ; of calling back the children of a family, who have launched forth in life, and wandered widely asunder, once more to assemble about the paternal hearth, that rallying-place of the affections, there to grow young and loving again among the endearing mementos of childhood.

There is something in the very season of the year that gives a charm to the festivity of Christmas. At other times we derive a great portion of our pleasures from the mere beauties of nature. Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." The song of the bird, the murmur of the stream, the breathing fragrance of spring, the soft voluptuousness of summer, the golden pomp of autumn ; earth with its mantle of refreshing green, and heaven with its deep, delicious blue and its cloudy magnificence, all fill us with mute but exquisite delight, and we revel in the luxury of mere sensation. But in the depth of winter, when nature lies despoiled of every charm and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. The dreariness and desolation of the landscape, the short, gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasures of the social circle. Our thoughts are more concentrated, our friendly sympathies more aroused. We feel more sensibly the charm of each other's society, and are brought more closely together by the dependence on each other for enjoyment. Heart calleth unto heart ; and we draw our pleasures from the deep wells of loving-kindness, which lie in the quiet recesses of our bosoms ; and which, when resorted to, furnish forth the pure element of domestic felicity.

The pitchy gloom without makes the heart dilate on entering

the room filled with the glow and warmth of the evening fire. The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance in a kindlier welcome. Where does the honest face of hospitality expand into a broader and more cordial smile—where is the shy glance of love more sweetly eloquent—than by the winter fireside? And as the hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney, what can be more grateful than that feeling of sober and sheltered security with which we look round upon the comfortable chamber and the scene of domestic hilarity?

The English, from the great prevalence of rural habits throughout every class of society, have always been fond of these festivals and holidays, which agreeably interrupt the stillness of country life, and they were, in former days, particularly observant of the religious and social rites of Christmas. It is inspiring to read even the dry details which some antiquaries have given of the quaint humors, the burlesque pageants, the complete abandonment to mirth and good-fellowship, with which this festival was celebrated. It seemed to throw open every door and unlock every heart. It brought the peasant and the peer together, and blended all ranks in one warm, generous flow of joy and kindness. The old halls and castles and manor-houses resounded with the harp and the Christmas carol, and their ample boards groaned under the weight of hospitality. Even the poorest cottage welcomed the festive season with green decorations of bay and holly—the cheerful fire glanced its rays through the lattice, inviting the passengers to raise the latch and join the gossip knot huddled round the hearth, beguiling the long evening with legendary jokes and oft-told Christmas tales.

Shorn, however, as it is of its ancient and festive honors, Christmas is still a period of delightful excitement in England.

It is gratifying to see that home feeling completely aroused which holds so powerful a place in every English bosom. The preparations making on every side for the social board that is again to unite friends and kindred ; the presents of good cheer passing and repassing, those tokens of regard and quickeners of kind feelings ; the evergreens distributed about houses and churches, emblems of peace and gladness ; all these have the most pleasing effect in producing fond associations and kindling benevolent sympathies. Even the sound of the Waits, rude as may be their minstrelsy, breaks upon the mid-watches of a winter night with the effect of perfect harmony. As I have been awakened by them in that still and solemn hour, "when deep sleep falleth upon man," I have listened with a hushed delight, and connecting them with the sacred and joyous occasion, have almost fancied them into another celestial choir, announcing peace and good-will to mankind.

How delightfully the imagination, when wrought upon by these moral influences, turns everything to melody and beauty ! The very crowing of the cock, heard sometimes in the profound repose of the country, "telling the night-watches to his feathery dames," was thought by the common people to announce the approach of this sacred festival.

"Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated
The bird of dawning singeth all night long ;
And then, they say, no spirit dares stir abroad,
The nights are wholesome — then no planets strike,
No fairy takes, no witch hath power to charm,
So hallow'd and so gracious is the time."

Amidst the general call to happiness, the bustle of the spirits, and stir of the affections, which prevail at this period, what bosom can remain insensible ? It is, indeed, the season of regenerated

feeling, the season for kindling, not merely the fire of hospitality in the hall, but the genial flame of charity in the heart.

The scene of early love again rises green to memory beyond the sterile waste of years ; and the idea of home, fraught with the fragrance of home-dwelling joys, reanimates the drooping spirit ; as the Arabian breeze will sometimes waft the freshness of the distant fields to the weary pilgrim of the desert. — IRVING, *Sketch-book*.

2. America, gentlemen say, is a noble object. It is an object well worth fighting for. Certainly it is, if fighting a people be the best way of gaining them. Gentlemen in this respect will be led to their choice of means by their complexions and their habits. Those who understand the military art, will of course have confidence in the efficacy of arms. But I confess, possibly for want of this knowledge, my opinion is much more in favor of prudent management, than of force ; considering force not as an odious, but a feeble instrument, for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connection with us.

My next objection is its uncertainty. Terror is not always the effect of force, and an armament is not victory. If you do not succeed, you are without resource ; for, conciliation failing, force remains ; but, force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness, but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is, that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover ; but depreciated, sunk, wasted and consumed in the contest. Nothing less will content me than whole America. I do not choose to consume its strength along with our own, because it is in all parts British strength that I consume. I do not choose to be caught by a

foreign enemy at the end of this exhausting conflict, and still less in the midst of it. I may escape, but I can make no insurance against such an event. Let me add, that I do not choose wholly to break the American spirit ; because it is the spirit that has made the country.

Lastly, we have no sort of experiment in favor of force as an instrument in the rule of our Colonies. Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. But we know, if feeling is evidence, that our fault was more tolerable than our attempt to mend it ; and our sin far more salutary than our penitence.

These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated. But there is still behind a third consideration concerning this object, which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America, even more than its population and its commerce — I mean its temper and character.

In this character of the Americans, a love of freedom is the predominating feature which marks and distinguishes the whole : and as an ardent is always a jealous affection, your colonies become suspicious, restive, and untractable, whenever they see the least attempt to wrest from them by force, or shuffle from them by chicane, what they think the only advantage worth living for. This fierce spirit of liberty is stronger in the English colonies, probably, than in any other people of the earth, and this from a great variety of powerful causes ; which, to understand the true temper of their minds, and the direction which this spirit takes, it will not be amiss to lay open somewhat largely.

First, the people of the Colonies are descendants of Englishmen. England, Sir, is a nation which still, I hope, respects, and formerly adored her freedom. The colonists emigrated from you

when this part of your character was most predominant, and they took this bias and direction the moment they parted from your hands. They are therefore not only devoted to liberty, but to liberty according to English ideas, and on English principles. Abstract liberty, like other mere abstractions, is not to be found. Liberty inheres in some sensible object, and every nation has formed to itself some favorite point, which by way of eminence becomes the criterion of their happiness. It happened, you know, Sir, that the great contests for freedom in this country, were from the earliest time chiefly upon the question of taxing. Most of the contests in the ancient commonwealths turned on the right of election of magistrates ; or, on the balance among the several orders of the state. The question of money was not so immediate. But in England it was otherwise. On this point of taxes the ablest pens, and most eloquent tongues, have been exercised ; the greatest spirits have acted and suffered. In order to give the fullest satisfaction concerning the importance of this point, it was not only necessary for those who in argument defended the excellence of the English Constitution, to insist on this privilege of granting money as a dry point of fact, and to prove that the right had been acknowledged in ancient parchments and blind usages to reside in a certain body called an House of Commons. They went much farther ; they attempted to prove, and they succeeded, that in theory it ought to be so, from the particular nature of an House of Commons as an immediate representative of the people, whether the old records had delivered this oracle or not. They took infinite pains to inculcate, as a fundamental principle, that in all monarchies the people must in effect themselves, mediately or immediately, possess the power of granting their own money, or no shadow of liberty can subsist. The Colonies draw from you, as with their life-blood, these ideas and principles. Their love of liberty, as with you, fixed and attached on this specific point of taxing. Liberty might be safe, or might be endangered in

twenty other particulars, without their being much pleased or alarmed. . . . I do not say whether they were right or wrong in applying your general arguments to their own case. It is not easy, indeed, to make a monopoly of theorems and corollaries. The fact is that they did apply those general arguments ; and your mode of governing them, whether through lenity or indolence, through wisdom or mistake, confirmed them in the imagination that they, as well as you, had an interest in these common principles.

They were further confirmed in this pleasing error by the form of their provincial legislative assemblies. Their governments are popular in an high degree ; some are merely popular ; in all, the popular representative is the most weighty ; and this share of the people in their ordinary government never fails to inspire them with lofty sentiments, and with a strong aversion from whatever tends to deprive them of their chief importance. . . .

The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest, as it is not merely moral, but laid deep in the natural constitution of things. Three thousand miles of ocean lie between you and them. No contrivance can prevent the effect of this distance in weakening government. Seas roll and months pass, between the order and the execution ; and the want of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces to the remotest verge of the sea. But there a power steps in, that limits the arrogance of raging passions and furious elements, and says, So far shalt thou go, and no farther. Who are you, that should fret and rage and bite the chains of nature ? Nothing worse happens to you than does to all nations who have extensive empire ; and it happens in all the forms into which empire can be thrown. In large bodies the circulation of power must be less vigorous at the extremities. Nature has said it.

The Turk cannot govern Egypt and Arabia and Kurdistan as he governs Thrace ; nor has he the same dominion in Crimea and Algiers which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein that he may govern at all, and the whole force and vigor of his authority at his centre is derived from a prudent relaxation in all his borders. Spain in her provinces, is, perhaps, not so well obeyed as you are in yours. She complies, too ; she submits ; she watches times. This is the immutable condition, the eternal law, of extensive and detached empire.—BURKE, *Conciliation with the Colonies*.

From this study of paragraphs, what principles do you think should be observed in order to form well-constructed paragraphs? Has paragraph structure any effect upon clearness?

22. Criticise the structure of the following paragraphs, and rewrite them so as to gain clearness. In rewriting do not look for errors in paragraphing alone, but correct other faults as well.

1. When we first meet Ursula March she is a young lady about seventeen years of age. She is boarding at Rose Cottage, Enderly, with her father, who is so feeble that she is obliged to devote her whole time to him. We find her very faithful to him, gratifying every wish of his, and she is seldom seen in the open air, except when accompanied by her father. They are not the only persons boarding at Rose Cottage.

John Halifax and his friend, Phineas Fletcher, have also come here to board for several weeks. Although they seldom see Ursula, John showed great respect for her from the first. After several weeks of suffering, during which Ursula devoted

herself faithfully to him, Mr. March died. John was a great help to her in settling her business affairs, and she showed that she had great respect for him.

When the funeral was over, after thanking John for his kindness to her, Ursula's cousin came to take her away. This cousin was very wealthy and guardian over Ursula's property, which was left her by her father. She was not happy living with this cousin, and so she went to live with an old governess. This governess was also a friend of John's, and he met Ursula several times while she stayed there. She was always polite to him, and treated him as an equal, and not as an inferior, as many of the people did.

2. Miss A—— B—— came before the audience beautifully dressed in a cream Henrietta trimmed in silk lace and wearing natural flowers. The subject of Miss B——'s oration was "The Modern American Girl," and it will be conceded that she rendered her oration in a most easy and graceful manner, and was distinctly heard all over the auditorium. It is, indeed, a trying time for graduates to appear before so large an assembly as was present, but Miss B—— overcame all timidity, and she spoke well. Her oration was sensible throughout, and was pleasantly received. Her remarks and illustrations ran along smoothly, and were very much novel like, yet indeed very sentimental. She brought in the American girl with her courage and bravery, and said that "good women are of more value to a nation than great men, and American girls are the very material of which the best women are made." A truer fact was never made more plain; and with the expressiveness with which Miss B—— uttered those words, made the American members of the audience exceeding proud and happy. She spoke of the American girl's independence, her bravery, her ability to care for herself, her influence, her commendable energy, her unsurpassable love. We would that all the girls of America could have heard Miss B——'s oration.

23. Write well-constructed paragraphs on the following subjects :

The value of clearness as compared with other qualities of style.

The importance of a large vocabulary to the student.

The means of acquiring a large vocabulary.

The richness of the English language.

The importance of care in speaking and writing.

The necessity of a plan in paragraph structure.

A view from a window.

A street scene.

A sunset.

A winter scene.

A sea view.

An old building.

Write three connected paragraphs upon a subject of your own selection. Divide the paragraphs properly, and give to each a suitable plan. Do not let the plan be too prominent in the completed paragraph. The skeleton looks better when properly clothed.

24. On what six things does clearness depend? Learn the following, which is called Herbert Spencer's Law of Style :

"That form of language is most excellent which yields its contained idea with the least expenditure of mental effort."

Is it true? Give reasons for your opinion.

25. *Review Exercise in Clearness.* Criticise the following sentences for clearness, and correct them where necessary :

1. The children's noise aggravates me till I can't hear myself think.

2. Railroads have abounded in fatalities this summer.

3. The migratory instinct was as strong within his heart as in the barn-swallow that brooded under the eaves of the great red barn his father had built, not only after the Dutch style of his neighbors, which he readily recognized as superior to that prevailing in New England, and accepted with the true adaptiveness of his race, but also of a size and conspicuousness to make it a landmark in the valley.

4. The vessel could not think of putting more than the after-hatch alongside the wharf, and the vessel would have to be unloaded from it. It is expected that the matter will be fixed up to-morrow.

5. In Great Britain and Ireland there are more females than males, and in France the excess of women is still greater, but in Spain nearly equal, and in the United States an excess of males.

6. The captain took the good things the gods provided with thankful good nature.

7. Anna's school does not take in till September.

8. God has plainly designed music as a grand universal luxury for all mankind.

9. The Moor seizing a bolster full of rage and jealousy, smothers her.

10. Thought and language act and react upon each other mutually.

11. These arguments were without hesitation and with great eagerness laid hold of.

12. She was ready to go down, looking the picture of innocent happy girlhood, in her trailing dress of garnet rep, with trimmings and little tight-fitting jacket of black velvet, and finished with the scintillant garnet earrings and the glittering links of her richly wrought chain.

QUOTATIONS FOR MEMORIZING.

As a man is known by his company, so a man's company may be known by his manner of expressing himself. — SWIFT.

If a gentleman be to study any language, it ought to be that of his own country. — LOCKE.

Inaccurate writing is generally the expression of inaccurate thinking. — RICHARD GRANT WHITE.

Propriety of thought and propriety of diction are commonly found together. Obscurity of expression generally springs from confusion of ideas. — MACAULAY.

It is an invariable maxim that words which add nothing to the sense or to the clearness but diminish the force of the expression. — CAMPBELL.

All that trains the mind to severe thinking, and the heart to right feeling, prepares the way for perspicuous utterance. — JOHN BASCOM.

A little racy slang may well be used in the course of one's daily talk ; it sometimes expresses that which would otherwise be difficult, if not impossible, of expression. — RICHARD GRANT WHITE.

A tendency to slang, to colloquial inelegancies, and even vulgarities, is the besetting sin against which we Americans have especially to guard and struggle. — WILLIAM D. WHITNEY.

We must study not only that every hearer shall understand us, but that it shall be impossible for him not to understand us. — QUINTILIAN.

EXERCISES IN COMPOSITION WRITING.

1. Tell in a letter to a friend the story of a fire or a runaway.
2. Give an account in a letter of some unusual experience you have had recently.
3. Write a letter from a boy in Galilee, telling a friend in Jerusalem about the wedding in Cana.
4. Write in the briefest possible way the story of the last book you read.
5. Write a short story of discovered treasure after the manner of "The Alhambra."
6. Write an imaginary adventure of one of the inhabitants of the Alhambra.
7. With the description of the inhabitants of the Alhambra as a model, describe the persons living in some house that you know well.
8. Taking up the story of the Three Princesses where the youngest still hesitates at the top of the ladder, tell the remainder with a different ending. Try to have it consistent with the first part in thought and in style.
- 9-15. With the text before you, write careful outlines of the following, using not more than ten main heads for each: —
 - a. The Water-carrier.
 - b. The Moor's Legacy.
 - c. The Rose of the Alhambra.
 - d. The Two Discreet Statues.
 - e. The Pilgrim of Love.
 - f. Governor Manco and the Soldier.
16. Write what you think of the use of the birds in the Pilgrim of Love.
17. Write a story of a pet animal with the Truant in mind as model.
18. Describe a landscape that would be a good subject for a painter.
19. Describe a place which you have seen, and which is interesting because of historic associations.
20. Describe some public building with which you are familiar, keeping in mind Irving's way of describing parts of the Alhambra.
21. Tell the story of a hunt from the point of view of the hunted animal, of the dog, or of the horse.
22. Write an account of the conversation held between horses tied near the store, courthouse, or schoolhouse.
23. Describe a forest scene, a lake scene, a mountain scene, or a prairie scene which is familiar to you.
24. Write an account of an interview between Rowena and Maid Marian.
25. Write the story of an unpublished adventure of Robin Hood.
26. Describe an evening in Robin Hood's camp.
27. Tell a story as told by one of Robin Hood's men at the camp-fire.
28. Tell the story of some adventure of Richard the Lion-heart.

29. Give an account of some contest which in our own times has points of likeness to a Tournament.
30. Describe Loch Katrine and the island from the promontory where Fitz-James first viewed them. Note all the hints of description given in the poem, and fill out in carefully written prose.
31. In the same way describe Ellen and her boat.
32. Tell the story of the journey of the Fiery Cross.
33. Give an account of the augury of the bull's hide and its fulfilment.
34. Tell in prose the ballad of "Alice Brand."
35. Tell in as spirited diction as you can the story of the encounter between Fitz-James and Roderick Dhu.
36. Describe the pageant and games in the castle park.
37. Describe the scene in the palace when Ellen is granted her request.
38. Tell briefly the story of "The Lady of the Lake."
39. Describe in prose the Wayside Inn and its company.
40. Describe one of the places or buildings mentioned in "Paul Revere's Ride."
41. Write a different ending for "The Falcon," beginning with the visit of Monna Giovanna.
42. Tell in prose the story of Robert of Sicily.
43. Write a different ending to the story of Torquemada, beginning with the accusation. Be careful to have it consistent with the characters and the times.
44. Write a different beginning to the story of the Birds of Killingworth, letting their enemies be those who would kill them for the sake of wearing their feathers.
45. Describe a rainy day in winter ; in spring ; in summer.
46. Write a story to inculcate the same duty that is taught by "The Bell of Atri."
47. Write a letter from a good dame in Portsmouth to her daughter in Boston, telling of Governor Wentworth's marriage.
48. Describe some eccentric old person whom you have known, with his or her accustomed surroundings.
49. Describe the Christmas festivities which you remember most vividly.
50. Describe an imaginary interview with Rip Van Winkle.
51. Describe the exterior and interior of the typical farmhouse in your locality.
52. Describe the wedding of Katrina and Brom Jones.
53. A numerous posterity claim descent from Ichabod Crane. Describe such a woman as you think he married.

II. Force.

26. Could a perfectly clear sentence ever be improved? A demonstration in geometry or algebra is clear, would it be well to have all our writing just like it? Give reasons for your answer. Did you ever listen to a public address that was clear, and yet made no impression upon you? What was the reason? Was it for lack of elocution, or from some defect in the style? If the latter, what quality was lacking?

Compare the following expressions:

1. The sun shone dimly in a dull gray sky, the cold was severe; the wind blew east, and we could hear the sound of the surf; all these foretold the coming of a snow-storm.

2. The sun that brief December day
Rose cheerless over hills of gray,
And, darkly circled, gave at noon
A sadder light than waning moon.
Slow tracing down the thickening sky
Its mute and ominous prophecy,
A portent seeming less than threat,
It sank from sight before it set.
A chill no coat, however stout,
Of homespun stuff could quite shut out,
A hard, dull bitterness of cold,
That checked, mid-vein, the circling race
Of life-blood in the sharpened face,
The coming of the snow-storm told.
The wind blew east; we heard the roar
Of Ocean on his wintry shore,
And felt the strong pulse throbbing there
Beat with low rhythm our inland air.

Which of the two gives the more vivid picture? Which makes you feel the cold and see the appearance of the sun and sky? Which has more of the effect intended by the author? What quality of style has the second which is lacking in the first? Define this quality. Can you name any author who shows this quality to a remarkable degree?

What aid to Force is used in the quotation from Whittier's "Snow-Bound" given above? Why does he speak of the sun as cheerless? Of the hills as gray? What does he mean is "darkly circled"? Why does he speak of it so? Why does he speak of the light as "sadder"? Can light be sad or gay? What is meant by "the waning moon"? What effect does he gain by comparing the light of the sun to that of the waning moon? What is it that traces? Why should its tracing be called a prophecy? What is he thinking of when he calls this prophecy "mute and ominous"? What is he thinking of when he speaks of the sky as "thickening"? What is really thickening? What is a portent? How does a portent differ from a threat? How does the difference between the two words aid the purpose of the author? What has the poet in mind when he speaks of the sun as sinking?

With what is the author comparing the chill when he speaks of shutting it out? With what is he comparing the coat in the same thought? What other word helps the comparison in the case of the coat? Does he state any such comparison? Are we sure that

he has it in mind? Why does he speak of the cold as "hard, dull, and bitter"? Has he any comparison in mind there? What comparison has he in mind when he speaks of the "race of the life-blood"? Why is it a "circling race"? Why is the face "sharpened"? What told of the coming of the snow-storm? Literally or figuratively?

What has the poet in mind when he speaks of "Ocean's roar"? Why is the shore wintry? What does he mean by the "pulse throbbing"? Why should he call it a pulse? What word helps us to see the resemblance?

What do we call these expressions which we have been examining? Do they aid force? If so, how?

27. Abstract Terms. The word *abstract* comes from two Latin words which together mean "drawn away from"; that is, abstract ideas are drawn away from material substance—they are ideas of things which we cannot perceive by the senses. Write a list of ten names of abstract ideas. Make sentences containing each as a subject. Examine your sentences to see how many are figurative. Why did you use the figures? Is it easy to express abstract thought without figures? Why not? Is figurative language often used to express spiritual or religious truth? Why should it be so used?

Figures. Are you in the habit of using figurative language? Watch your own conversation and see how many figurative expressions you find yourself using

before the next recitation. How do you recognize expressions as figurative?

Point out all the figurative expressions in the following :

The sun from the western horizon
Like a magician extended his golden wand o'er the landscape ;
Twinkling vapors arose, and sky and water and forest
Seemed all on fire at the touch, and melted and mingled together.

Hanging between two skies, a cloud with edges of silver,
Floated the boat with its dripping oars on the motionless water.

Filled was Evangeline's heart with inexpressible sweetness.
Touched by the magic spell, the sacred fountain of feeling
Glowed with the light of love, as the skies and waters around her.

Then from a neighboring thicket the mocking-bird, wildest of singers,

Swinging aloft on a willow-spray that hung o'er the water,
Shook from his little throat such floods of delirious music,
That the whole air and the woods and the waves seemed silent to listen,

Plaintive at first were the tones and sad ; then soaring to madness

Seemed they to follow or guide the revel of frenzied Bacchantes.
Single notes were then heard, in sorrowful, low lamentation ;
Till having gathered them all, he flung them abroad in derision,
As when, after a storm, a gust of wind through the tree-tops
Shakes down the rattling rain in a crystal shower on the branches.

— LONGFELLOW, *Evangeline*.

28. Write a definition of Figurative Language as a result of your study of it.

Association of Ideas. If you meet a friend on the street, what does the sight of him make you think of? If somebody speaks of a saucer, what does it suggest to your mind? Why? If you see a clock, what thought comes into your mind? Why? What idea does a sewing-machine bring to your mind? A shovel? A purse? A very tall man? Give reasons for all these associations. Give examples of objects likely to suggest each other, because they are like each other; because they are usually seen near each other, because they are usually thought of together, because they are unlike each other.

Have you ever, in studying, suddenly discovered that your mind was far away from your lesson? Have you in such a case tried to retrace your thoughts to see how you came to be so far away? Such wanderings of thought are governed by the mental laws of association. Certain thoughts tend to suggest other thoughts because there is some relation between them. These laws are called the Laws of Resemblance, of Nearness or Contiguity, and of Contrast. Make a written statement of each of these laws. Name and define the leading figures based on the law of resemblance. On the law of contiguity. In explaining a figure, name the terms involved and explain the relation by which the one is used for the other :

Example. — “Strike for your altars and your fires.” Altars stand for religion, and fires for homes ; both are based on the law of contiguity, because the altar in the church is associated

in the mind with religion, and the fire in the home is associated in space with the home that contains it.

Name and explain the figures in the following extract, and name the law of association on which each is based :

A prompt, decisive man, no breath
Our father wasted : " Boys, a path ! "
Well pleased, [for when did farmer boy
Count such a summons less than joy ?]
Our buskins on our feet we drew ;
 With mittened hands and caps drawn low,
 To guard our necks and ears from snow,
We cut the solid whiteness through.
And, where the drift was deepest, made
A tunnel walled and overlaid
With dazzling crystal : we had read
Of rare Aladdin's wondrous cave,
And to our own his name we gave,
With many a wish that luck were ours
To test his lamp's supernal powers.
We reached the barn with merry din,
And roused the prisoned brutes within.
The old horse thrust his long head out,
And grave with wonder gazed about ;
The cock his lusty greeting said,
And forth his speckled harem led ;
The oxen lashed their tails, and hooked,
And mild reproach of hunger looked ;
The horned patriarch of the sheep,
Like Egypt's Amun roused from sleep,
Shook his sage head with gesture mute,
And emphasized with stamp of foot.
All day the gusty north wind bore

The loosening drift its breath before ;
Low circling round its southern zone,
The sun through dazzling snow-mist shone.
No church-bell lent its Christian tone
To the savage air, no social smoke
Curled over woods of snow-hung oak.
A solitude made more intense
By dreary-voiced elements,
The shrieking of the mindless wind,
The moaning tree-boughs swaying blind,
And on the glass the unmeaning beat
Of ghostly finger-tips of sleet.
Beyond the circle of our hearth
No welcome sound of toil or mirth
Unbound the spell, and testified
Of human life and thought outside.
We minded that the sharpest ear
The buried brooklet could not hear,
The music of whose liquid lip
Had been to us companionship,
And, in our lonely life, had grown
To have an almost human tone.

29. Criticise the following figures of resemblance, stating whether you think the figure is forcible, clear, appropriate, and consistent. Wherever you find errors, try to suggest a means of expression by which the error may be avoided.

1. Love is a gem whose beauty may for a time be obscured, but whose crystallization lies in a formation of a lovely character.
2. We are the salt of this commonwealth.
3. He continues in his course until it wrecks him in the most fatal manner.

4. Love is a diamond in the mine of natural intelligence, purified and made sympathetic by suffering and by contact with adversity.

5. Prayer should act as a beneficial curb to our wills.

6. If the exercises of this afternoon have kindled a spark in any breast, oh, water that spark !

7. Among popular educators the question of free text-books is at its height.

8. These assertions are only arrows that glance upon the ear.

9. A varnish of morality makes his actions seem right.

10. A strong pillar of the church has disappeared.

11. His bosom was swollen with the intensity of his patriotism.

12. The pale moon rubs on the purple cover.

Till worn as thin and as bright as tin. — JOAQUIN MILLER.

13. Stripped was the man for speed, as when balanced in the issue of the race hang life and death.

14. There is a connecting link between the industrial arts and the common school that ought to be strengthened and promoted.

15. All these threatening storms, which, like impregnate clouds, hang over our heads, will, when they are once grasped by the eye of reason, melt in fruitful showers of blessings on the people.

16. This world with all its trials is the furnace through which the soul must pass and be developed before it is ripe for the next world.

17. Virginia has an iron chain of mountains running through her centre, which God has placed there to milk the clouds and be the source of her silver rivers.

Write four rules which you have been enabled to make for figures of resemblance from your study of

faulty figures. Are mixed metaphors always faulty? Give reasons for your opinion.

30. Figures of Metonymy and Synecdoche. Under which of the three laws of association would you class the Metonymy and Synecdoche? How do they aid force? What relations do you find most commonly used as a basis for the figure of Metonymy? Define Metonymy, and classify the relations involved. Define Synecdoche.

Select and explain the figures of Metonymy and Synecdoche in the following extract:

Shut from all the world without,
We sat the clean-winged hearth about,
Content to let the north wind roar
In battle rage at pane and door,
While the red logs before us beat
The frost line back with tropic heat ;
And ever, when a louder blast
Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed,
The housedog on his paws outspread
Laid to the fire his drowsy head,
The cat's dark silhouette on the wall
A couchant tiger's seemed to fall ;
And, for the winter fireside meet,
Between the andiron's straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood
With nuts from brown October's wood.

31. Compare the following expressions of the same thought :

1. Man is a wonderful work, noble in reason, infinite in faculties, express and admirable in form and moving, in action like an angel, in apprehension like a god, the beauty of the world, the paragon of animals.

2. What a wonderful piece of work is man ! How noble in reason ! How infinite in faculties ! In form and moving how express and admirable ! In action how like an angel ! In apprehension how like a god ! The beauty of the world ! The paragon of animals !

Which of the two is the more forcible ? Which rouses the more feeling as we read ? In which does the author show more feeling ? Why is the exclamatory form of sentence used ? Thought is thus expressed in terms of what ?

Figures of Emotion. When thought and emotion exist together, the emotion will usually influence the expression of the thought so as to give us what are called figures of emotion. On which of the laws of association are these figures based ?

In the second example given above, the emotion leads to what form of sentence ? We call this the Figure of Exclamation. What exclamations are properly called figurative ? Write five exclamations that seem to you figurative and five that do not. Write a definition of the figure of exclamation. Does it seem to you a figure which it would be wise to use frequently ? Give reasons for your opinion.

When a person is strongly excited, what effect has his emotion on his statements? Give illustrations of your answer. Hyperbole is the figure of exaggeration. Should you expect to find it oftenest in poetry or in prose? In tranquil or in excited passages? Bring to class ten examples of Hyperbole. Write a definition of this figure.

Is Hyperbole intended to deceive by its exaggerations? Does it often deceive? What is the intention of the writer or speaker in using it? What do you think would be the effect of its frequent use, on the passage in which it is used? On the reader or hearer? On the user? Do you know any persons who use Hyperbole so much that you almost unconsciously make allowances for it in all their conversation? How does this habit affect their accuracy of perception?

Can you name and quote a passage in which the emotion is so great as to lead to a direct address of absent or of inanimate objects? This is called Apostrophe. Should you expect to find it oftenest in poetry or in prose? In what kind of a passage? Find three examples of Apostrophe. Define carefully the figure of Apostrophe. Commit to memory at least ten lines of some well-known Apostrophe.

In the following extract, what effect has the author's emotion and its expression?

Methinks I see it now,—that one solitary, adventurous vessel, the Mayflower of a forlorn hope, freighted with the prospects of a future state, and bound across the unknown sea.

I see them now, scantily supplied with provisions ; crowded almost to suffocation in their ill-stored prison ; delayed by calms, pursuing a circuitous route. The awful voice of the storm howls through the rigging, the laboring masts seem straining from their base ; the dismal sound of the pump is heard ; the ship leaps, as it were, madly from billow to billow ; the ocean breaks and settles with ingulfing floods over the floating deck, and beats with shivering weight against the staggering vessel.

— EDWARD EVERETT.

Find a similar example in which the future is treated as if present. This is called the Figure of Vision. Should it be a common figure ? Find two examples of Vision. Write a definition of the figure.

How do figures of emotion compare with each other in force ? Has the amount of emotion involved anything to do with the amount of force ? What effect have these figures on the sensibilities of the reader or hearer ? What do you think of the frequent use of these figures ? Commit to memory the following principle for the use of figures of emotion :

These figures aid in the expression of strong emotion, and are effective only when preceded by such thought and feeling as will justify emotion. — D. J. HILL.

32. In the following selections name and explain all figures of contiguity :

1. What matter how the night behaved ?
What matter how the north wind raved ?
Blow high, blow low, not all its snow
Could quench our hearth-fire's ruddy glow.
O Time and Change ! — with hair as gray

As was our sire's that winter's day,
How strange it seems, with so much gone
Of life and love, to still live on !
Ah, brother ! only I and thou
Are left of all that circle now, —
The dear home faces whereupon
That fitful firelight paled and shone.
Henceforward, listen as we will,
The voices of that hearth are still ;
Look where we may, the wide earth o'er,
Those lighted faces smile no more.
We tread the paths their feet have worn,
We sit beneath their orchard trees,
We hear, like them, the hum of bees
And rustle of the bladed corn ;
We turn the pages that they read,
Their written words we linger o'er,
But in the sun they cast no shade,
No voice is heard, no sign is made,
No step is on the conscious floor !
Yet Love will dream and Faith will trust
(Since He who knows our need is just)
That somehow, somewhere, meet we must.
Alas for him who never sees
The stars shine through his cypress trees !
Who hopeless lays his dead away,
Nor looks to see the breaking day
Across the mournful marbles play !
Who hath not learned, in hours of faith,
The truth to flesh and sense unknown,
That life is ever Lord of death,
And Love can never lose its own !

— WHITTIER, *Snow-Bound*.

2. I seem to myself to behold this city, the ornament of the

earth and the capital of nations, suddenly involved in one conflagration. I see before me the slaughtered heaps of citizens, lying unburied in the midst of their ruined country.—CICERO.

3. England had ne'er a king until his time,
Virtue he had deserving to command,
His brandished sword did blind men with his beams.

—SHAKESPEARE, *Henry VI.*

4. Advance, then, ye future generations ! We would hail you, as you rise in your long succession, to fill the places which we now fill, and to taste the blessings of existence where we are passing, and soon shall have passed, our own human duration. We bid you welcome to this pleasant land of the fathers. We bid you welcome to the healthful skies and the verdant fields of New England. We greet your accession to the great inheritance which we have enjoyed. We welcome you to the blessings of good government and religious liberty. We welcome you to the treasures of science and the delights of learning. We welcome you to the transcendent sweets of domestic life, to the happiness of kindred, and parents, and children. We welcome you to the immeasurable blessings of rational existence, the immortal hope of Christianity, and the light of everlasting truth.—WEBSTER, *The First Settlement of New England.*

33. In the following selection, name all the figures. Look carefully for all contrasts.

1. This was Mr. Gilfil's love story, which lay far back from the time when he sat, worn and gray, by his lonely fireside in Shepperton vicarage. Rich brown locks, passionate love, and deep early sorrow, strangely different as they seem from the scanty white hairs, the apathetic content, and the unexpectant quiescence of old age, are but part of the same life's journey; as the bright Italian plains, with the sweet Addio of their beckoning maidens, are part of the same day's travel that brings

us to the other side of the mountain, between the sombre rocky walls and among the guttural voices of the Vallais.

To those who were familiar only with the gray-haired vicar, jogging leisurely along on his old chestnut cob, it would perhaps have been hard to believe that he had ever been the Maynard Gilfil who, with a heart full of passion and tenderness, had urged his black Kitty to her swiftest gallop on the way to Callam, or that the old gentleman of caustic tongue, and bucolic tastes, and sparing habits, had known all the deep secrets of devoted love, had struggled through its days and nights of anguish, and trembled under its unspeakable joys. And indeed the Mr. Gilfil of those late Shepperton days had more of the knots and ruggedness of poor human nature than there lay any clear hint of in the opened-eyed, loving Maynard. But it is with men as with trees: if you lop off their finest branches, into which they are pouring their young life-juice, the wounds will be healed over with some rough boss, some odd excrescence; and what might have been a grand tree, expanding into liberal shade, is but a whimsical misshapen trunk. Many an irritating fault, many an unlovely oddity, has come of a hard sorrow, which has crushed and maimed the nature just when it was expanding into plenteous beauty; and the trivial erring life, which we visit with our harsh blame, may be but as the unsteady motion of a man whose best limb is withered.

And so the dear old vicar, though he had something of the knotted, whimsical character of the poor lopped oak, had yet been sketched out by nature as a noble tree. The heart of him was sound, the grain was of the finest; and in the gray-haired man who filled his pockets with sugar-plums for the little children, whose most biting words were directed against the evil doing of the rich man, and who, with all his social pipes and slipshod talk, never sank below the highest level of his parishioners' respect, there was the main trunk of the same

brave, faithful, tender nature that had poured out the finest, freshest forces of its life-current in a first and only love,—the love of Tina. — GEORGE ELIOT.

34. Contrast. What seems to you the usual effect of contrast? How must objects contrasted be related to each other? Should you attempt to contrast a sound with a color? What, then, is necessary for a perfect contrast? How does it add to Force? In the contrasts in the preceding selections are both contrasted terms expressed, or is one of them understood or implied? In how many of them are the contrasted terms placed opposite to each other in the sentence or clause, so as to mark the contrast by their position? Examine the following contrasts for balance of terms:

1. To err is human, to forgive divine.
2. She is as useless as she is ornamental.
3. We like to work for those we love, as much as we dislike to work for those who are disagreeable to us.
4. Wit laughs at men, humor laughs with them.
5. To Adam Paradise was a home, to the good among his descendants home is a Paradise.
6. He did not establish a throne surrounded by republican institutions, but a republic surrounded by the ghosts of monarchical institutions.

Antithesis. This figure is called Antithesis. In which of the preceding antitheses is the grammatical structure of the contrasted terms the same? In which is the sentence perfectly balanced in form? Which seems to you the better Antithesis, that which is perfectly balanced, with the grammatical structure the

same, or that which is more loosely constructed? Why?

Find five Antitheses in the book of Proverbs. Write five original Antitheses.

Read carefully the following selection :

The peasant complains aloud, the courtier in secret repines. In want what distress, in affluence what satiety ! The great are under as much difficulty to expend with pleasure, as the mean to labor with success. The ignorant, through ill-grounded hope, are disappointed ; the knowing, through knowledge, despond. Ignorance occasions mistake, mistake disappointment ; and disappointment is misery. Knowledge, on the other hand, gives true judgment ; and true judgment of human things gives a demonstration of their insufficiency to our peace. — YOUNG.

What is the action of the mind in following an Antithesis? What seems to you to be the effect of a long succession of Antitheses? Why should it have such an effect? Can you suggest any caution then that should be observed in writing Antitheses?

35. Is there any other form of expressed contrast in which the extremes contrasted may be reached differently from the method of Antithesis?

Examine the following sentences and tell what are contrasted :

1. I know it, I concede it, I confess it, I proclaim it.
2. It is an outrage to bind a Roman citizen ; to scourge him is an atrocious crime ; to put him to death is almost parricide ; but to crucify him — what shall I call it? — CICERO.

3. The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve ;
And like this insubstantial pageant faded,
Leave not a wrack behind.—SHAKESPEARE.

Climax. This figure is called Climax. Why should it be so called? Find five examples of Climax in the Bible. On what does the effectiveness of a Climax depend? Rearrange the following sentences so as to gain force by Climax, and give reasons for your arrangement :

1. Contentment makes a man pass through fire and not be burned ; through hunger and nakedness, and yet want for nothing ; through the sea, and not be drowned.

2. We have prostrated ourselves at the foot of the throne, we have remonstrated, we have petitioned.

3. What pen can describe the agonies, the tears, the lamentations, the animated remonstrances of the unfortunate prisoners?

4. Yours to protect, yours to enjoy, and yours to transmit to posterity.

5. Virtue supports sickness, comforts in the hour of death, strengthens in adversity, and moderates in prosperity.

6. I owe it to the President of these United States, who appointed me to this office ; I owe it to my country ; I owe it to the party to which I am loyal ; I owe it to my friends, to my family, and to myself, to act according to my best judgment in this matter.

7. Theirs not to make reply,
Theirs not to reason why,
Theirs but to do or die.

8. She was a woman of many accomplishments and virtues, graceful in her movements, winning in her address, a kind

friend and loving wife, a most affectionate mother, and she played beautifully on the piano.

What is the effect of the reverse arrangement of the Climax? Why? Under what circumstances may it be used? We call it Anticlimax. Write careful definitions of Antithesis and of Climax. Which of the two seems to you the stronger figure? Why?

36. Find all the examples of Antithesis and Climax in the following :

Another guest that winter night
Flashed back from lustrous eyes the light.
Unmarked by time, and yet not young,
The honeyed music of her tongue
And words of meekness scarcely told
A nature passionate and bold,
Strong, self-concentred, spurning guide,
Its milder features dwarfed beside
Her unbent will's majestic pride.
She sat among us, at the best,
A not unfeared, half-welcome guest,
Rebuking with her cultured phrase
Our homeliness of words and ways.
A certain pardlike, treacherous grace
Swayed the lithe limbs and drooped the lash,
Lent the white teeth their dazzling flash ;
And under low brows, black with night,
Rayed-out at times a dangerous light ;
The sharp heat lightnings of her face
Presaging ill to him whom fate
Condemned to share her love or hate.
A woman tropical, intense

In thought and act, in soul and sense,
She blended in a like degree
The vixen and the devotee,
Revealing with each freak or feint

 The temper of Petruchio's Kate,
The raptures of Siena's saint.
Her tapering hand and rounded wrist
Had facile power to form a fist ;
The warm, dark languish of her eyes
Was never safe from wrath's surprise.
Brows saintly calm and lips devout
Knew every change of scowl and pout ;
And the sweet voice had notes more high
And shrill for social battle-cry.
Since then what old cathedral town
Has missed her pilgrim staff and gown,
What convent gate has held its lock
Against the challenge of her knock !
Through Smyrna's plague-hushed thoroughfares,
Up sea-set Malta's rocky stairs,
Gray olive slopes of hills that hem
Thy tombs and shrines, Jerusalem,
Or startling on her desert throne
The crazy queen of Lebanon
With claims fantastic as her own,
Her tireless feet have held their way ;
And still, unrestful, bowed, and gray,
She watches under Eastern skies,
 With hope each day renewed and fresh,
 The Lord's quick coming in the flesh,
Whereof she dreams and prophesies !

Where'er her troubled path may be,
 The Lord's sweet pity with her go !

The outward, wayward life we see,
The hidden springs we may not know.
Nor is it given us to discern
What threads the fatal sisters spun,
Through what ancestral years has run
The sorrow with the woman born,
What forged her cruel chain of moods,
What set her feet in solitudes,
And held the love within her mute,
What mingled madness in the blood,
A life-long discord and annoy,
Water of tears with oil of joy,
And hid within the folded bud
Perversities of flower and fruit.
It is not ours to separate
The tangled skein of will and fate,
To show what metes and bounds should stand
Upon the soul's debatable land,
And between choice and Providence
Divide the circle of events ;
But He who knows our frame is just,
Merciful and compassionate,
And full of sweet assurances
And hope for all the language is,
That He remembereth we are dust !

Notice in the examples of Climax which you have studied whether there seems to be a Climax in the length of the members. Find at least one example in which this may be observed. Do you think such an arrangement a wise one? Give reasons for your opinion. Which seems to you the stronger figure, the Antithesis or the Climax? Why? What would be the effect of

a climax of antitheses? Of an antithesis of climaxes? Find an example of each in the following :

For twenty years and more Martin Van Buren had been the strategist of his party. Its victories had been won under his direction, if not through his apparent leadership. He was to Jackson what Hamilton was to Washington, and even more. Not only had his brain conceived the successes of his party, but he had generally proved himself capable of warding off the perils resulting from the stupidity or stubbornness of others. . . .

In that knowledge of the public heart on which is grounded the power to forecast political events, he was admittedly unequalled by any man of his day. Another characteristic also none ever denied him,—the most unruffled courage. His course once fixed upon, nothing could swerve him from pursuing it to the end. Public clamor or private cabal he regarded with equal indifference. Friend or foe he met with equal urbanity. In a time when personal collisions were frequent and factional strife was hottest, he was on terms of personal familiarity with all. No insult disturbed his serenity, yet no affront was ever forgotten. He never clamored for revenge, and never failed to obtain it. To those who aided his plans, he was a faithful ally ; to those who openly opposed, a dangerous, but yet pleasing, enemy ; to those who sought to undermine and betray, a power that never failed to countermine and crush.

With his great contemporaries he offered a strange contrast. While John Quincy Adams scourged and distrusted all, he spoke ill of none. To Jackson, turbulent, boisterous, impulsive, and stubborn, rather than determined, he was a rudder, unseen, quiet, often unshipped, yet in the end preserving him from the disaster he invited. To Calhoun, he was a calm, unruffled mirror, in which that clamorous and ambitious con-

troversialist read his doom of defeat and mortification. To Webster and Clay he was a fate that disarmed their eloquence, thwarted their schemes, detected their ambition, and defied their disappointment. In short, he is the one man in our history who always stood alone, and yet for a quarter of a century was a leader of the majority. He was called "The Little Magician," and the genius which transformed the country tavern-keeper's son into the most successful of party leaders justified the title. — TOURGÉE, *Hot Ploughshares*.

37. Study the following sentences and see if you can find contrasts. Are both contrasted terms expressed? Name the contrasted thoughts in each. What do we call this figure? Define it.

But there are some, O Romans, who say that Catiline has been cast out by me. That timid and very modest man, no doubt, was unable to endure the voice of the consul. — CICERO.

No doubt ye are the people, and wisdom shall die with you. — *Job*.

He cannot flatter, he an honest man and plain. — *King Lear*.

Cry aloud, for he is a god; either he is talking, or he is pursuing, or he is in a journey, or, peradventure, he sleepeth and must be awakened. — *1 Kings*.

Irony. How does this figure compare with others in force? In what does its force lie? Is it ever used for any other purpose than to gain force? How can you distinguish between its different uses? Find three examples of this figure in your reading.

Express the following thoughts ironically:

1. These were able men. 2. I despise his tricks and abhor his treachery. 3. The wise man counts the cost before he

enters upon a great undertaking. 4. A good housekeeper finishes the regular routine of her work early in the day. 5. Decide upon a plan before you build your house. 6. He is an awkward, boorish fellow, with a clumsy, ungainly gait. 7. It is excessively warm here. 8. The day is bitter cold.

Be careful in writing and speaking ironically that you are not misunderstood. What would be the effect in such a case? Can you suggest any means of avoiding such a misunderstanding. Write three original examples of Irony.

38. Study the following selection and tell what figures you find in it:

Will these Americans—children planted by our care, nourished by our indulgence, till they are grown to strength and opulence, and protected by our arms—will they grudge to contribute their mite to relieve us of the heavy burden under which we lie?—BURKE.

Find in it a new figure of contrast. Is the contrast implied or expressed? What are the contrasted terms? What answer is expected? Make the statement as the author intended it to be understood, and see whether force is gained or lost. From the form of the sentence, what shall we call the figure? Find five examples of it in the selections you have already had from "Snow-Bound." Why are they more forcible than the same thought expressed declaratively?

Interrogation. Express the following thoughts in figures of Interrogation:

1. A mortal man cannot be more just than God; a man cannot be more pure than his maker.
2. It is unwise for the blind to lead the blind; they are likely to fall together into the pit.
3. The judge of all the earth shall surely do right.
4. A dog has no money; a cur cannot pay three thousand ducats.
5. No man can control his own fate.
6. No man by taking thought can add one cubit to his stature.
7. Man cannot raise the dead; he cannot pursue and overtake the wings of time; he cannot bring back the years that made him happy.

Why do we sometimes find groups of Interrogations? Which is the most forcible,—the group or the single Interrogation? When the group is used, how should the parts be arranged? Why?

39. Name the figures in the following selections. Decide whether each is correct, appropriate, and forcible. If not, state how it is at fault, and suggest if you can how it may be improved.

1. I pray you, what is the nest to me,
My empty nest?
And what is the shore where I stood to see
My boat sail down to the west?
Can I call that home where I anchor yet,
Though my good man hath sailed?
Can I call that home where my nest was set,
Now all its hope hath failed?
Nay, but the port where my sailor went,
And the land where my nestlings be,

There is the home where my thoughts are sent,
The only home for me, —

Ah me ! — JEAN INGELOW.

2. Thou, too, sail on, O Ship of State !

Sail on, O Union, strong and great !

Humanity with all its fears,

With all its hopes of future years,

Is hanging breathless on thy fate !

We know what Master laid thy keel,
What Workman wrought thy ribs of steel,

Who made each mast and sail and rope,

What anvils rang, what hammers beat,

In what a forge and what a heat

Were shaped the anchors of thy hope !

Fear not each sudden sound and shock,

'Tis of the wave and not the rock ;

'Tis but the flapping of the sail,

And not a rent made by the gale !

In spite of rock and tempest's roar,

In spite of false lights on the shore,

Sail on, nor fear to breast the sea !

Our hearts, our hopes, are all with thee,

Our hearts, our hopes, our prayers, our tears,

Our faith triumphant o'er our fears,

Are all with thee, — are all with thee. — LONGFELLOW.

3. He never flinched a single inch when the British cannon
played,

But foddered up an old rail fence with Massachusetts hay,
Stood out the battle at the rack, and stoutly blazed away.

— B. F. TAYLOR.

4. The horned moon, a most vicious heifer, seeks to gore in
the side of yonder mountain. — JOAQUIN MILLER.

5. Here once the embattled farmers stood

And fired the shot heard round the world. — EMERSON.

6. Such notes as, warbled to the string,
Drew iron tears down Pluto's cheek. — MILTON.
7. The sky is changed, — and such a change ! O night,
And storm, and darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman ! Far along,
From peak to peak, the rattling crags among
Leaps the live thunder ! not from one lone cloud,
But every mountain now hath found a tongue,
And Jura answers from her misty shroud
Back to the joyous Alps who call to her aloud. — BYRON.
8. Belinda smiled and all the world was gay. — POPE.
9. Along the road the weary miles lay quivering in the sun.
— B. F. TAYLOR.
10. Open wide on her lap lay the well-worn Psalm-book of
Ainsworth,
Printed in Amsterdam, the words and the music together,
Rough-hewn, angular notes, like stones in the wall of a
churchyard,
Darkened and overhung by the running vine of the verses.
— LONGFELLOW.
11. Where rafters set their cobwebbed feet
Upon a rugged oaken ledge,
I found a flock of singers sweet,
Like snowbound sparrows in a hedge.

In silk of spider's spinning hid,
A long and narrow psalm-book lay ;
I wrote a name upon the lid,
Then brushed the idle dust away.

Ah, dotted tribe with ebon heads
That climb the slender fence along !
As black as ink, as thick as weeds,
Ye little Africans of song ! — B. F. TAYLOR.

12. Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make this silent sepulchre vocal!—And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling sound on sound.—And now they pause, and the soft voices of the choir break out in sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! what solemn, sweeping concords! It grows more and more dense and powerful; it fills the vast pile, and seems to jar the very walls; the ear is stunned; the senses are overwhelmed. And now it is winding up in full jubilee; it is rising from the earth to heaven; the very soul seems rapt away and floated upward on this swelling tide of harmony.

— IRVING, *Westminster Abbey*.

40. What have we found to be the first aid to Force?¹ Examine the following pairs of sentences, and see if you can find another aid to Force. Decide which is the stronger sentence in each pair, and what makes it more forcible.

1. *a.* Again the pealing organ heaves its solemn thunders.
b. The pealing organ heaves its solemn thunders again.
2. *a.* The peculiar charm of the dreamy old palace is its power of calling up picturings of the past.

¹ See p. 37.

b. Its power of calling up picturings of the past is the peculiar charm of this dreamy old palace.

3. *a.* Still he must have had fire and mettle in his day if we may judge by the name he bore of "Gunpowder."

b. If we may judge by the name he bore of "Gunpowder," he must still have had fire and mettle in his day.

4. *a.* By his opponents he was called cunning; by his followers, sagacious.

b. He was called cunning by his opponents; by his followers, sagacious.

From the study of these sentences which do you think are the most emphatic places in the sentence? Why should they be most emphatic? Bring sentences from some master of style, to show that he uses these places for the thoughts he wishes to be most prominent.

Arrangement. Arrange the following sentences so as to make them more forcible.

1. Yet this, like many other peculiarities, can be only occasionally seen.

2. His opposition gave the Senate occasion to carry further their contradiction.

3. Our sight is the most perfect, as well as the most delightful, of all our senses.

4. Tennyson possessed, in a preëminent degree, the power of making music with words, as we have said.

5. We should endeavor to correct the habit of writing carelessly, as far as possible.

6. He was indebted for many substantial blessings to her kindness.

7. We acquire a certain self-reliance by daily association with others that home training, however good it may be, fails to give.

8. Mary discovered too late what kind of a man she had married.

9. He had never betrayed his weakness so completely in any other transaction before. He engaged in a duel with a fellow student and shot him because of a dispute over the pronunciation of a word.

What rule can you make for arrangement for the sake of Force? How does arrangement for Clearness differ from arrangement for Force? How will ending a sentence with a preposition or other unimportant word affect its Force? Is such an ending ever justifiable? What do you think of its effect in the following?

I learnt more from her in a flash,
Than if my brain-pan were an empty hull.
And every Muse tumbled a science in. — TENNYSON.

41. Which is the stronger and more forcible of the following sentences?

1. Fly to arms, the foe is upon us, the foe is here.
2. To arms! The foe, the foe!

How, then, may the following sentences be made more forcible?

1. You are welcome then, my dear sir, you are welcome.
2. England is great and grand and prosperous.
3. Come ye to the forest.
4. Take your hats off.

What is omitted in the following sentences?

Children, half price. Happy New Year. Out of the way.
Front face.

Omission. Write a rule for gaining Force by omission. Give the reason why this aids Force. Rewrite the following so as to gain Force by omission or by arrangement :

1. What is the cause, then, sir, the cause?
2. The Declaration of Independence was the sentiment of the times, which was virtually a death-blow to the old Virginia society and customs.
3. We judge a book by its style and diction, and by the thoughts it expresses, and by the characters of those who enjoy it.
4. Study the works of Dickens and see if he was a man competent to understand human nature.
5. Our teachers of to-day might become better teachers by trying to imitate one who even on the culprit's bench assumed the manner of a teacher.
6. In viewing our country as a teacher of morality, time and space will not allow us to go too deeply into History, and so we shall have to be content with a general superficial view.

Find examples of forcible writing in which words are omitted that may be readily supplied. In such passages do you find any arrangement for Force? Are such omissions and arrangement purposed, do you think, or unconscious and instinctive? Can we form such a habit of forcible utterance?

42. Abstract and Concrete Terms. What are abstract terms? What are concrete terms? Which of the two do you think the more forcible? Why? In the following, note abstract and concrete terms; and show how Force is gained by the use of the one or the other:

The charts of the world which have been drawn up by modern science have thrown into a narrow space the expression of a vast amount of knowledge, but I have never yet seen any one pictorial enough to enable the spectator to imagine the kind of contrast in physical character which exists between the northern and southern countries. We know that gentians grow in the Alps, and olives on the Apennines ; but we do not enough conceive for ourselves that variegated mosaic of the world's surface which a bird sees in its migration, that difference between the district of the gentian and of the olive which the stork and the swallow see far off, at they lean upon the sirocco wind. Let us, for a moment, try to raise ourselves even above the level of their flight, and imagine the Mediterranean lying beneath us like an irregular lake, and all its ancient promontories sleeping in the sun ; here and there an angry spot of thunder, a gray stain of storm, moving upon the burning field ; and here and there a fixed wreath of white volcano smoke, surrounded by its circle of ashes ; but for the most part a great peacefulness of light, Syria and Greece, Italy and Spain, laid like pieces of golden pavement into the sea-blue, chased, as we stoop nearer to them, with bossy beaten work of mountain chains, and glowing softly with terraced gardens and flowers heavy with frankincense, mixed among masses of laurel, and orange and plummy palm, that abate with their gray-green shadows the burning of the marble rocks, and of the ledges of porphyry sloping under lucent sand. Then let us pass farther toward the north, until we see the Orient colors change gradually into a vast belt of rainy green, where the pastures of Switzerland, and poplar valleys of France, and dark forests of the Danube and Carpathians stretch from the mouths of the Loire to those of the Volga, seen through clefts in gray swirls of rain-cloud and flaky veils of the mist of the brooks, spreading low along the pasture lands : and then, farther north still, to see the earth heave into mighty masses of leaden rock and heathy

moor, bordering with a broad waste of gloomy purple that belt of field and wood, and splintering into irregular and grisly islands amidst the northern seas, beaten by storms and chilled by ice-drift, and tormented by furious pulses of contending tide, until the roots of the last forests fail from among the hill ravines, and the hunger of the north wind bites their peaks into barrenness ; and, at last, the wall of ice, durable like iron, sets, deathlike, its white teeth against us out of the polar twilight.

—RUSKIN.

Specific and General Terms. Compare the following sentences for specific and general terms :

1. In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

2. In proportion as men delight in battles, bullfights, and combats of gladiators, will they punish by burning, hanging, and the rack.

Which is the more forcible? Why?

43. Select in the following the terms that are noticeably specific, and note the added force they give :

She stood at the head of a deep green valley, carved from out the mountains in a perfect oval, with a fence of sheer rock standing round it, eighty feet or a hundred high, from whose brink black, wooded hills swept up to the sky-line. By her side a little river glided out from under ground with a soft, dark babble, unawares of daylight ; then growing brighter, lapsed away, and fell into the valley. There, as it ran down the meadows, alders stood on either marge, and grass was blazing out upon it, and yellow tufts of rushes gathered, looking at the hurry. But farther down, on either bank, were covered

houses, built of stone, square and roughly cornered, set as if the brook were meant to be the street between them. Only one room high they were, and not placed opposite each other, but in and out as skittles are ; only that the first of all, which proved to be the captain's, was a sort of double house, or rather two houses joined together by a plank-bridge over the river.

Fourteen cots my mother counted, all very much of a pattern, and nothing to choose between them, unless it were the captain's. Deep in the quiet valley there, away from noise and violence and brawl, save that of the rivulet, any man would have deemed them homes of simple mind and innocence. Yet not a single house stood there but was the home of murder.

— BLACKMORE, *Lorna Doone*.

I doffed my shoes and hose, and put them in a bag about my neck, and left my little coat at home, and tied my shirt-sleeves back to my shoulders. Then I took a three-pronged fork firmly bound to a rod with cord, and a piece of canvas kerchief with a lump of bread inside it ; and so went into the pebbly water, trying to think how warm it was. For more than a mile all down Lynn stream, scarcely a stone I left unturned, being thoroughly skilled in the tricks of the loach, and knowing how he hides himself. For being gray-spotted, and clear to see through, and something like a cuttle-fish, only more substantial, he will stay quite still where streak of weed is in the rapid water, hoping to be overlooked, nor caring even to wag his tail. Then, being disturbed, he flips away like a whale-bone from the finger, and hies to a shelf of stone, and lies with his sharp head poked in under it ; or sometimes he bellies him into the mud, and only shows his back-ridge. And that is the time to spear him nicely, holding the fork very gingerly, and allowing for the bent of it, which comes to pass, I know not how, at the tickle of air and water. . . .

A long way down that limpid water, chill and bright as an iceberg, went my little self that day on man's choice errand —

destruction. All the young fish seemed to know that I was one who had taken out God's certificate, and meant to have the value of it ; every one of them was aware that we desolate more than replenish the earth. For a cow might come and look into the water, and put her yellow lips down ; a kingfisher, like a blue arrow, might shoot through the dark alleys over the channel, or sit on a dipping withy bough with his beak sunk into his breast feathers ; even an otter might float down stream, likening himself to a log of wood, with his flat head flush with the water-top, and his oily eyes peering quietly ; and yet no panic would seize other life, as it does when a sample of man comes. — BLACKMORE, *Lorna Doone*.

44. Rewrite the following sentences trying to express the thought more forcibly. In each case be able to tell what aids to Force you have used :—

1. I have neither the necessities of life nor the means to procure them.
2. A person who has been injured by an object is likely to avoid it in future.
3. He who is in great need will probably find some way of supplying that need.
4. They knew that he was false and dishonest.
5. Some village patriot that with dauntless breast the little tyrant of his fields withstood.
6. There is no business that is not better done by intelligence than by stupidity.
7. The meadow is bright with blossoms.
8. Our trials often bring us nearer heaven.
9. He who changes frequently from one occupation to another seldom acquires much property.
10. The Green Mountains are clothed with vegetation to their summits.

11. No sounds are pleasanter to a mother than those of children happy in their play.

12. No training but inheritance makes the orator.

13. The severe and tyrannical exercise of power must become a matter of necessary policy with kings, when their subjects are imbued with such principles as justify and authorize rebellion.

14. The king, on finding that Parliament was as troublesome as ever, determined to dissolve it.

45. Loose and Periodic Sentences. Select in the following extract those sentences in which the reader could come to a full stop and have a complete sentence before the end is reached. These are loose sentences. Select also the sentences in which the reader could not make such a stop and have the sentence complete. These are periodic sentences, or periods:

We are continually reminded that into our hands are committed by the State the interests dearest to all. We sometimes need to be reminded, which is the purpose of this discussion, that in all the great questions before the country to-day, the moral and social elements predominate. No important discussion is going on in the world of politics and letters, no great demands are being made in society or in business, which do not involve to-day the character of the people. Hence, none of them can be settled without the intelligent and continual help of the women. . . .

We are charged by other nations with indifference to our public obligations and lack of integrity in fulfilling them, with want of reverence for existing laws, with lack of courtesy in social relations, restlessness under criticism, with nervous haste in all our business and pleasure; in short, with tendencies to shallow intellectuality, toward rich materialism. If these

charges are true in the least part, they threaten most serious consequences in the future, and threaten all our institutions. If they are true, only enlightened and Christian womanhood can counteract the tendencies. . . .

When we remember that of the nearly half-million teachers in this country much more than half are women, the responsibility of the question increases. They have, many of them, been poorly trained. They stand in places for which they feel keenly that they are not well prepared. The necessities of life are upon them, and they have few good endowed schools and colleges to which they can go for help. They are not only in the majority among teachers, they form a large majority of our churches, they rule in the homes, in the drawing-rooms,—indeed, everywhere where moral and social reform must be wrought. In all works of charity and philanthropy they are the natural leaders. All questions of social ethics, of right or wrong in public life, must be taught from their view of uncompromising morality, or civil service reform will never be sufficient to give pure politics, or prison discipline secure integrity in discharging business trusts. . . .

Never, till all the teachers of boys teach loyalty and patriotism ; until all the mothers know how to make the history of their fatherland more interesting than any novel round the evening lamp, will the burden of anxious foreboding be lifted from the hearts of the best and truest men. The social questions are, if possible, even more pressing on the lives of women. To-day the jealousy between classes, the restlessness and discontent eating out the heart of home like a canker, call for brave hearts, firm wills, and generous spirits. . . .

From my experience as a teacher of girls and women in five different states, East and West, I know of nothing so conducive to complete health as hard mental work. It sharpens all the faculties, quickens the perceptions, enlarges the horizon, and dignifies and ennobles the smallest lives. Mental discipline

and broad education teach women the real values of things. They, by and by, with the experience of life, convince even a frivolous woman that nothing of the most vital interest or of permanent value can possibly be gotten for money. No woman can study history with a wise teacher and not rise from that study with a profound feeling that the end of life is not "to be happy." If all could have this deep conviction, the sum total of happiness would for the first time in the history of nations, swallow up the cry from the homes, wretchedness, from the asylums and prisons: the problems of life would have been solved.

I have been asked, to-day, for the practical outcome of this new movement for the higher education of women. . . . Hardly a week passes that fathers and mothers and teachers do not ask me whether it will pay to send some bright, ambitious girl to college. There is but one answer: If civilization pays, if education is not a mistake, if hearts and brains and souls are more than the dress they wear, then by every interest dear in a Christian republic, by all the hope we have of building finer character than former generations have produced, give the girls the widest, and the highest, and the deepest education we have dreamed of, and then regret that it is not better, and broader, and deeper.

— Extract from a newspaper report of an address by Miss ALICE FREEMAN, while *President of Wellesley College*.

Which of the two sentences seems to you the stronger? What is the structure of the periodic sentence? Where does it focus the thought of the sentence? Find three sentences that are essentially periodic in their structure, but that have a short phrase or clause at the very last which might have been left off without making the sentence grammati-

cally incomplete. Such a sentence is called a compromise. How does it compare in force with the period? With the loose sentence?

46. Turn the following loose or compromise sentences into periods :

1. When people gradually change the meaning of a word, they do not go about it with deliberation, nor always even use any intelligence in making the change. Often it is due to their laziness, and their unwillingness to pronounce a hard word when an easy one will do.

2. Words indeed are coined, as their creation is called, but they do not become real living words unless they are wanted, unless they please the people, and pass imperceptibly into use.

3. When the occasion for the word has passed, the word drops out of use, and if it has lived long enough to get into a dictionary it is marked dead or, what is the same thing, obsolete in the next edition.

4. There are other words that ought to die, but like worthless creatures still live on.

5. They are sometimes old words to which first ignorance and then a perverted taste gives a new meaning.

6. Slang has a great deal to do in bringing forward new words, and old words in new meanings.

7. The language will grow steadily richer as long as new ideas are coming forward and education is steadily diffusing itself among the people.

8. It may not improve in purity, but it will gain in variety.

9. He seemed very familiar with his subject, and brought out several new lines of original thought, showing the relation of philosophy to politics.

How may the suspension of thought required in a periodic sentence be obtained? Suggest three methods which you have used in the preceding sentences. What do you think would be the effect if a paragraph were to be framed entirely of periodic sentences? Give reasons for your opinion, and, if possible, illustrate by reading such a paragraph. Note fifty consecutive sentences from some one of the following writers and see what proportion are periodic. Webster, Burke, Macaulay, Prescott, Irving, Motley, Bunyan, Edward Everett, Addison, Ruskin, Emerson, Carlyle, Lincoln, Stephen A. Douglas, Charles Sumner. What seems to be the effect of a large proportion of periodic sentences on force?

47. Read aloud the following paragraphs and criticise them for force:

The valley was the scene of peaceful life. Sleek herds cropped the green pastures. Farmers wrought busily in the fields. Tidily dressed women passed in and out of the snug kitchens. The voice of song came faintly to the wanderers. The roads wound in and out among the fields and groves. The sun shone brightly. The bees hummed in the clover at their feet.

The epoch of haste had not yet come. The sun rose quietly and set at leisure. A day's journey was a serious matter. The canvas-covered wagon was the emblem of speed. Men slept yet in their beds. The day began with the dawn, and not with the train's arrival. The turnpike was still the great artery of trade. The highway was dusty and populous. Brawn and Brain went hand in hand. Every life touched nature.

Compare them with the following in sentence-structure :

Ichabod only lingered behind, according to the custom of country lovers, to have a *tête-à-tête* with the heiress. . . . What passed at this interview I will not pretend to say, for in fact I do not know. Something, however, I fear me, must have gone wrong, for he certainly sallied forth, after no very great interval, with an air quite desolate and chopfallen. Oh, these women ! these women ! Could that girl have been playing off any of her coquettish tricks ?—Was her encouragement of the poor pedagogue all a mere sham to secure her conquest of his rival ?—Heaven only knows, not I !—Let it suffice to say, Ichabod stole forth with the air of one who had been sacking a hen-roost rather than a fair lady's heart. Without looking to the right or left to notice the scene of rural wealth on which he had so often gloated, he went straight to the stable, and with several hearty cuffs and kicks, roused his steed most uncourteously from the comfortable quarters in which he was soundly sleeping, dreaming of mountains of corn and oats, and whole valleys of timothy, and clover. — WASHINGTON IRVING.

Variety. Compare for variety in structure and form of sentences the extracts from Burke and Irving, pp. 21–29. In what respects is either superior ?

48. Rewrite the following paragraphs, trying to make them more forcible by all possible means :

1. If these states have tried the system with such results, shall our state shrink from her duty and waver in her decision ? She shows her weakness by so doing. There is no time to be lost. This is the critical hour. For every moment that is lost now results in the loss of so many good citizens.

2. Believing that this system is productive of the greatest results in that it helps those who are striving for an education,

that it lessens the distinction between the rich and the poor, and that it increases the number of loyal citizens, on whom the state rests, and who guard its safety, we as teachers ought to keep this important question before the people until the system of free text-books shall be incorporated into the laws of every commonwealth from the lakes to the gulf, and from sea to sea, and every public school on this broad continent shall be as free as the light and air of heaven.

3. Another cause for the inequality of remuneration is the competition to which women have been subjected. The range of occupations which women can engage in being limited, the demand has far exceeded the supply, and the applicants competing with each other for a place, they tread each other down and keep wages at a minimum. Instead of forcing women to compete with each other and with man in the same employments, a wiser plan would be to open new industries and to provide new employments for them. Woman herself has made many efforts in this direction. But there is something for man to do in this work as well. The business world is owned and controlled by men, and it is to them that we must look for the widening of the sphere of women's labor. The outlook at present is encouraging, for now there seems to be a deep undercurrent moving through the social and business world which is bearing woman on into a larger life and into higher fields of labor where she will be more likely to have justice done her. May the time be not far off when the maxim, "The laborer is worthy of his hire," will not only be preached but practised, and woman will have her rights.

49. Point out all the aids to Force in the following :

1. The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so

many private virtues ! And had James the Second no private virtues ? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues ? And what, after all, are the virtues ascribed to Charles ? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father ! A good husband ! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood !

We charge him with having broken his coronation oath ; and we are told that he kept his marriage vow ! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates ; and the defence is that he took his little son on his knee, and kissed him ! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them ; and we are informed that he was accustomed to hear prayers at six o'clock in the morning ! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation. — MACAULAY.

2. There is only one cure for the evils which newly acquired freedom produces ; and that cure is freedom. When a prisoner first leaves his cell he cannot bear the light of day ; he is unable to discriminate colors, or recognize faces. But the remedy is, not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become half-blind in the house of bondage. But let them gaze on, and they will soon be able to bear it. In a few years men learn to reason. The extreme violence of opinion subsides. Hostile theories correct each other. The scattered

elements of truth cease to contend, and begin to coalesce. And at length a system of justice and order is educed out of the chaos.

Many politicians of our time are in the habit of laying it down as a self-evident proposition, that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the fool in the old story, who resolved not to go into the water till he had learned to swim. If men are to wait for liberty till they become wise and good in slavery, they may indeed wait forever. — MACAULAY.

3. There is something in the sternly simple features of the Spanish landscape, that impresses on the soul a feeling of sublimity. The immense plains of the Castiles and of La Mancha, extending as far as the eye can reach, derive an interest from their very nakedness and immensity, and have something of the solemn grandeur of the ocean. In ranging over these boundless wastes, the eye catches sight, here and there, of a straggling herd of cattle attended by a lonely herdsman, motionless as a statue, with his long slender pike tapering up like a lance into the air; or beholds a long train of mules slowly moving along the waste like a train of camels in the desert; or a single herdsman, armed with blunderbuss and stiletto, prowling over the plain. — WASHINGTON IRVING.

4. The temperature of an Andalusian midnight, in summer, is perfectly ethereal. We seem lifted up into a purer atmosphere; there is a serenity of soul, a buoyancy of spirits, an elasticity of frame, which render mere existence enjoyment. The effect of moonlight, too, on the Alhambra has something like enchantment. Every rent and chasm of time; every mouldering tint and weather stain disappears; the marble resumes its original whiteness; the long colonnades brighten in the moonbeams; the halls are illuminated with a softened radiance, until the whole edifice reminds one of the enchanted palace of an Arabian tale. — WASHINGTON IRVING.

5. Standing upon the summit of Dun-i the wanderer looks northward to the hooklike point of Iona and its wide curves of yellow beach where the white breakers are sporting in their dance of death. Mysterious Staffa, in the northern distance, is distinctly visible. Eastward, across the swift and raging channel, are the swarthy rocks of Mull, with the treeless mountains of Mull and Morven towering beyond them, blended in one colossal heap of chaotic splendor. In the west is the wild Atlantic, breaking along the whole three miles of crag and beach that make Iona's outmost coast. In the foreground of the southern prospect is a spine of rock-ribbed hill, beyond and around which the land shelves downward into levels, toward the encircling sea. More distant in the south the steeps once more ascend, presenting a wide, broken surface of lonely moorland, covered with rock and heather, in which the shaggy black and brown cattle, with their wide-spreading horns and their great, luminous, beautiful eyes, couch or stray, in indolent composure. At the extreme southern point the isle presents a lofty crescent headland of riven rock,—each cleft a dark ravine, and each declining crag margined at its base with cruel, jagged points, like iron teeth.

—WILLIAM WINTER.

6. Did you never, in walking across the fields, come across a large flat stone, which had lain, nobody knows how long, just where you found it, with the grass forming a little hedge, as it were, all round it close to its edges,—and have you not, in obedience to a kind of feeling that told you it had been lying there long enough, insinuated your stick or your foot or your fingers under its edge, turning it over as a housewife turns a cake, when she says to herself, "It's done brown enough by this time"? What an odd revelation, and what an unforeseen and unpleasant surprise to a small community, the very existence of which you had not suspected, until the sudden dismay and scattering among the members produced by your turning

the old stone over ! Blades of grass flattened down, colorless, matted together, as if they had been bleached and ironed ; hideous crawling creatures, some of them coleopterous or horny-shelled,—turtle bugs one wants to call them ; some of them softer, but cunningly spread out and compressed like Lepine watches ; [nature never loses a crack or a crevice, mind you, or a joint in a tavern bedstead, but she always has one of her flat-patterned live time-keepers to slide into it] ; black, glossy crickets, with their long filaments sticking out like the whips of four-horse stage-coaches ; motionless, slug-like creatures, young larvæ, perhaps more horrible in their pulpy stillness than even in the infernal wriggle of maturity ! But no sooner is the stone turned and the wholesome light of day let in upon this compressed and blinded community of creeping things, than all of them which enjoy the luxury of legs—and some of them have a good many—rush round wildly, butting each other and everything in their way, and end in a general stampede for underground retreats from the region poisoned by sunshine. Next year you will find the grass growing tall and green where the stone lay ; the ground-bird builds her nest where the beetle had his hole ; the dandelion and the buttercup are growing there, and the broad fans of insect angels open and shut over their golden disks, as the rhythmic waves of blissful consciousness pulsate through their glorified being. . . .

The stone is ancient error. The grass is human nature borne down and bleached of all its color by it. The shapes which are found beneath are the crafty beings that thrive in darkness, and the weaker organisms kept helpless by it. He who turns the stone over is whosoever puts the staff of truth to the old lying incubus, no matter whether he do it with a serious face or a laughing one. The next year stands for the coming time. Then shall the nature which had lain blanched and broken rise in its full stature and native hues in the sunshine. Then

shall God's minstrels build their nests in the hearts of a new-born humanity. Then shall beauty — Divinity taking outlines and color — light upon the souls of men as the butterfly, image of the beautified spirit rising from the dust, soars from the shell that held a poor grub, which would never have found wings, had not the stone been lifted. — OLIVER WENDELL HOLMES.

7. The measure of real influence is the measure of genuine personal substance. How much patient toil in obscurity, so much triumph in an emergency. The moral balance never lets us overdraw. If we expect our drafts to be honored in a crisis, there must have been the deposits of a punctual life. Celestial opportunities avail us nothing unless we have ourselves been educated up to their level. If an angel come to converse with us on the mountain top he must find our tent already pitched in that upper air. Each day recites a lesson for which all preceding days were a preparation. Our real rank is determined not by lucky answers or some brilliant impromptu, but by uniform diligence. For the exhibition days of Providence there is no preconcerted colloquy, no hasty retrieving of a wasted term by a stealthy study on the eve of the examination. Bonnivard, Huss, Wyclyffe, Alfred, Cromwell, Washington, Madam Roland, Sir John Franklin, these valiant souls were not inoculated for their apostleship extempore. The roots of all their towering greatness, so brave to the top, ran back under the soil of years. I have seen a sudden thunder-gust smite an elm on one of our river-meadows, tossing its branches, twisting its trunk, prying at its root till it writhed as if wrestling with an invisible Titan, and tearing off a few light leaves to whirl in airy eddies, but yet struggling in vain to unsettle the firm and elastic lord of the green valley from its place. Did the earth give her graceful and kingly child, as the cloud came up, any special props or braces, any thicker bark, or longer root to breast the shock? All these had to be provided in the persevering nurture of spring suns and winter

blasts, sap-giving summer nights and dripping autumn rains, when no eye could mark the gradual growth. The tempest did not create the vigor which it tried and proved, and left erect as ever. — HUNTINGTON.

8. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at Independence. But there is a Divinity which shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interest for our good, she has obstinately persisted, till Independence is now within our grasp. We have but to reach forth to it, and it is ours. Why, then, should we defer the Declaration? Is any man so weak as now to hope for a reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and his own honor? Are not you, Sir, who sit in that chair, — is not he, our venerable colleague near you, — are you not both already the proscribed and predestined objects of punishment and of vengeance? Cut off from all hope of royal clemency, what are you, what can you be, while the power of England remains, but outlaws? If we postpone Independence, do we mean to carry on, or to give up, the war? Do we mean to submit to the measures of Parliament, Boston Port Bill and all? Do we mean to submit, and consent that we ourselves shall be ground to powder, and our country and its rights trodden down in the dust? I know we do not mean to submit. We never shall submit. Do we intend to violate that most solemn obligation ever entered into by men, that plighting, before God, of our sacred honor to Washington, when, putting him forth to incur the dangers of war, as well as the political hazards of the times, we promised to adhere to him, in every extremity, with our fortunes and our lives? I know there is not a man here, who would not rather see a general conflagration sweep over the land, or an earthquake sink it, than one jot or tittle of that plighted faith fall to the ground.

— WEBSTER (*Supposed Speech of John Adams*).

9. Then up sprang Appius Claudius: "Stop him; alive or dead!

Ten thousand pounds of copper to the man who brings his head."

He looked upon his clients, but none would work his will.
He looked upon his lictors, but they trembled and stood still.

And, as Virginius through the press his way in silence cleft,
Ever the mighty multitude fell back to right and left.

And he hath passed in safety unto his woful home,
And there ta'en horse to tell the camp what deeds are done
in Rome. — MACAULAY.

10. Roll on, thou deep and dark blue ocean — roll!

Ten thousand fleets sweep over thee in vain;

Man marks the earth with ruin — his control

Stops with the shore; — upon the watery plain

The wrecks are all thy deed, nor doth remain

A shadow of man's ravage, save his own,

When for a moment, like a drop of rain,

He sinks into thy depths with bubbling groan,

Without a grave, unknelled, uncoffined, and unknown.

— BYRON.

QUOTATIONS FOR MEMORIZING.

The first thing requisite to a genuine energy of speech is the possession and the mastery of the materials which demand energy of speech. . . . Nothing else can take the place, or do the work, of force of feeling. Energy and enthusiasm coexist in character : they must coexist in style.

— AUSTIN PHELPS.

I hope your professors of Rhetoric will teach you to cultivate that golden art — the steadfast use of language in which the truth can be told, the speech that is strong by natural force, and not merely effective by declamation. — JOHN MORLEY.

But must I needs want solidness because
By metaphors I speak? Were not God's laws,
His gospel laws, in olden time, held forth
By shadows, types, and metaphors?

— JOHN BUNYAN.

It is to be borne in mind that figures of speech are not real thought, but only helpers to the thought. The substance of the discourse, its leading ideas, must exist and be clearly brought out apart from them. — GENUNG.

Language is a dictionary of faded metaphors. — RICHTER.

In good prose every word is underscored. — SCHLEGEL.

Much of the relish of fine prose is due to the arrangement of the sentences in such a way that consecutive sentences do not call for the same time ; for instance, if one sentence is a sharp antithesis, you must be careful in the next sentence to vary the time from that of the antithesis. — SIDNEY LANIER.

Is a declarative utterance of a truth tame? Put it as an inquiry. Ask a question which implies it, and the silent answer may be more impressive to the hearer than any words of yours.

— PHELPS.

III. Elegance.

50. What qualities of style have we studied thus far? Define each. If a selection is both clear and forcible, is there any further quality to be desired? Do you find any such quality in any of the following selections? How does it differ from Force? What shall we call it? Read aloud the following selections and tell what qualities you find in them and in what passage each quality is most prominent.

1. As I came down from Lebanon,
Came winding, wandering slowly down
Through mountain passes bleak and brown,
The cloudless day was well-nigh done ;
The city like an opal set
In emerald, showed each minaret
Afire with radiant beams of sun ;
And glistened orange, fig, and lime
Where song-birds made melodious chime,
As I came down from Lebanon.

As I came down from Lebanon,
I saw strange men from lands afar
In mosque and square and gay bazaar ;
The Magi that the Moslem shun,
And grave Effendi from Stamboul
Who sherbet sipped in corners cool ;
And from the balconies o'errun
With roses, gleamed the eyes of those
Who dwell in still seraglios,
As I came down from Lebanon.

As I came down from Lebanon,
The flaming flower of daytime died,
And night arrayed as is a bride
Of some great king in garments spun
Of purple and the finest gold,
Outbloomed in glories manifold ;
Until the moon, above the dun
And darkening desert, void of shade,
Shone like a keen Damascus blade,
As I came down from Lebanon.

— CLINTON SCOLLARD.

- 2 Just then a scout came flying,
All wild with haste and fear :
"To arms ! To arms ! Sir Consul ;
Lars Porsena is here."
On the low hills to westward
The Consul fixed his eye,
And saw the swarthy storm of dust
Rise fast along the sky.

And nearer fast and nearer
Doth the red whirlwind come ;
And louder still and still more loud,
From underneath that rolling cloud,
Is heard the trumpet's war-note proud,
The trampling and the hum.
And plainly and more plainly
Now through the gloom appears,
Far to left and far to right,
In broken gleams of dark-blue light,
The long array of helmets bright
The long array of spears. — MACAULAY.

3. There was a sound of revelry by night,
 And Belgium's capital had gathered then
 Her Beauty and her Chivalry, and bright
 The lamps shone o'er fair women and brave men ;
 A thousand hearts beat happily ; and when
 Music arose with its voluptuous swell,
 Soft eyes looked love to eyes which spake again,
 And all went merry as a marriage bell ;
 But hush ! hark ! a deep sound strikes like a rising knell !

Did ye not hear it? — No ; 'twas but the wind,
 Or the car rattling o'er the stony street ;
 On with the dance ! let joy be unconfined ;
 No sleep till morn, when Youth and Pleasure meet
 To chase the glowing Hours with flying feet.
 But hark ! that heavy sound breaks in once more,
 As if the clouds its echo would repeat ;
 And nearer, clearer, deadlier than before !
 Arm ! arm ! it is — it is — the cannon's opening roar !

.

Ah ! then and there was hurrying to and fro,
 And gathering tears, and tremblings of distress,
 And cheeks all pale, which but an hour ago
 Blush'd at the praise of their own loveliness ;
 And there were sudden partings, such as press
 The life from out young hearts, and choking sighs
 Which ne'er might be repeated : who could guess
 If ever more should meet those mutual eyes,
 Since upon night so sweet, such awful morn should rise !

And there was mounting in hot haste : the steed,
 The muttering squadron, and the clattering car,
 Went pouring forward with impetuous speed,

And swiftly forming in the ranks of war ;
And the deep thunder peal on peal afar ;
And near, the beat of the alarming drum
Roused up the soldier ere the morning star ;
While throng'd the citizens with terror dumb,
Or whispering with white lips — "The foe ! they come !
they come !" — BYRON.

4. My soul to-day
 Is far away,
Sailing the Vesuvian Bay ;
 My winged boat,
 A bird afloat,
Swims round the purple peaks remote : —

 Round purple peaks
 It sails, and seeks
Blue inlets and their crystal creeks,
 Where high rocks throw,
 Through deeps below,
A duplicated golden glow.

 Far, vague, and dim,
 The mountains swim ;
While on Vesuvius' misty brim,
 With outstretch'd hands,
 The gray smoke stands
O'erlooking the volcanic lands.

 In lofty lines,
 'Mid palms and pines,
And olives, aloes, elms, and vines,
 Sorrento swings
 On sunset wings,
Where Tasso's spirit soars and sings.

Here Ischia smiles
 O'er liquid miles ;
 And yonder, bluest of the isles,
 Calm Capri waits,
 Her sapphire gates
 Beguiling to her bright estates.

I heed not, if
 My rippling skiff
 Float swift or slow from cliff to cliff ;—
 With dreamful eyes
 My spirit lies
 Under the walls of Paradise.

.
 Over the rail
 My hand I trail
 Within the shadow of the sail,
 A joy intense,
 The cooling sense
 Glides down my drowsy indolence.

.
 Yon deep bark goes
 Where Traffic blows,
 From lands of sun to lands of snows :—
 This happier one,
 Its course is run
 From lands of snow to lands of sun.

.
 O happy ship,
 To rise and dip,
 With the blue crystal at your lip !
 O happy crew,
 My heart with you
 Sails, and sails, and sings anew !

No more, no more
The worldly shore
Upbraids me with its loud uproar !
With dreamful eyes
My spirit lies
Under the walls of Paradise !

— T. BUCHANAN READ.

Which selections seem to you the more forcible? Which the more elegant? Why? What difference do you find between Force and Elegance? What quality predominates in describing activity? Why? What effect has tranquillity on Force? On Elegance? Why should it have these effects? What authors can you name who show Elegance in their writing? Should you expect to find Elegance as a prominent quality more frequently in prose or in poetry? Why? Select, and bring to class to read, a passage that you consider elegant. Be able to give your reasons for thinking it so.

51. In the selections given and in those that have been read in the class do you observe any apparent connection between the thought and the treatment? What themes seem best adapted to elegant treatment? What effect then has the thought on Elegance? Define Elegance. How does it compare with other qualities in importance? In attractiveness? In difficulty of attainment? Give reasons for your opinions. What sort of a subject is best suited to an elegant style? Is beauty always essential? Is tranquillity? Give reasons for your opinion.

Requisites in the Author. Could a coarse or unrefined person write forcibly? Could he write elegantly? Could an uncultured person write forcibly? Should you expect him to write elegantly? Give reasons for your answers to these questions. What should you expect to be the result of an attempt at Elegance of style on the part of a person untrained in the perception of literary art? Why? What should you expect to be the effect on Elegance of style of an insincere attitude of mind? Why? What might be the effect upon Elegance of allowing the enjoyment of the theme and the enthusiasm of composition to take unrestrained possession of the writer? Can you suggest any quality needed by the writer to avoid such an effect?

52. In the following, select the figures that seem to you to add to beauty rather than to force :

And what is so rare as a day in June?

Then, if ever, come perfect days ;

Then Heaven tries the earth if it be in tune,

And over it softly her warm ear lays ;

Whether we look, or whether we listen,

We hear life murmur, or see it glisten ;

Every clod feels a stir of might,

An instinct within it that reaches and towers,

And, groping blindly above it for light,

Climbs to a soul in grass and flowers ;

The flush of life may well be seen

Thrilling back over hills and valleys ;

• The cowslip startles in meadows green,

The buttercup catches the sun in its chalice,

And there's never a leaf nor a blade too mean
To be some happy creature's palace ;
The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives ;
His mate feels the eggs beneath her wings,
And the heart in her dumb breast flutters and sings ;
He sings to the wide world, and she to her nest, —
In the nice ear of Nature which song is the best ?

Now is the high tide of the year,
And whatever of life hath ebbed away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay ;
Now the heart is so full that a drop o'erfills it,
We are happy now because God wills it ;
No matter how barren the past may have been,
'Tis enough for us now that the leaves are green ;
We sit in the warm shade and feel right well
How the sap creeps up and the blossoms swell ;
We may shut our eyes, but we cannot help knowing
That skies are clear and that grass is growing ;
The breeze comes whispering in our ear,
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his house hard by ;
And if the breeze kept the good news back,
For other couriers we should not lack ;
We could guess it all by yon heifer's lowing, —
And hark ! how clear bold chanticleer,
Warmed with the new wine of the year,
Tells all in his lusty crowing !

Joy comes, grief goes, we know not how ;
 Everything is happy now,
 Everything is upward striving ;
 'Tis as easy now for the heart to be true
 As for grass to be green or skies to be blue, —
 'Tis the natural way of living :
 Who knows whither the clouds have fled ?
 In the unscarred heaven they leave no wake ;
 And the eyes forget the tears they have shed,
 The heart forgets its sorrow and ache ;
 The soul partakes of the season's youth,
 And the sulphurous rifts of passion and woe
 Lie deep 'neath a silence pure and smooth,
 Like burnt-out craters healed with snow. — LOWELL.

53. Harmony. In the following selections name the words that by their sound seem to suggest the idea which they name. Such words are called words of Harmony.

- i. Give me of every language, first my vigorous English,
 Stored with imported wealth, rich in its natural mines ; —
 Grand in its rhythmical cadence, simple for household
 employment,
 Worthy the poet's song, fit for the speech of a man.

Thou hast the *sharp, keen edge*, the *downright blow* of the
 Saxon,

Thou the *majestic march*, the *stately pomp* of the Latin ;
 Thou the *euphonious* swell, the *rhythmical* roll of the Greek ;
 Thine is the *elegant suavity* caught from *sonorous* Italian,
 Thine the *chivalric obeisance*, the *courteous* grace of the
 Norman,

Thine the Teutonic German's *inborn guttural strength*.

— W. W. STORY.

In the preceding selection, see how many languages are represented in the words of the first four lines. From what languages are the words in italics derived? How does the derivation of the words in this selection enforce the thought?

2. I chatter over stony ways,
 In little sharps and trebles,
I bubble into eddying bays,
 I babble on the pebbles.
With many a curve my banks I fret
 By many a field and fallow,
And many a fairy foreland set
 With willow-weed and mallow.
I chatter, chatter, as I flow
 To join the brimming river,
For men may come and men may go,
 But I go on forever.
-
I steal by lawns and grassy plots,
 I slide by hazel covers ;
I move the sweet forget-me-nots
 That grow for happy lovers.
I slip, I slide, I gloom, I glance,
 Among my skimming swallows ;
I make the netted sunbeams dance
 Against my sandy shallows.
I murmur under moon and stars
 In brambly wildernesses ;
I linger by my shingly bars ;
 I loiter round my cresses ;
And out again I curve and flow
 To join the brimming river,
For men may come and men may go,
 But I go on forever. — TENNYSON.

Make a list of twenty words of Harmony not found in either of these selections. Which of these are pleasing in their sound and in the thought they represent? What effect would those which are unpleasing have upon Elegance? When do words of Harmony aid Elegance? Are they sufficient of themselves to give an impression of Elegance?

54. Euphony. Examine the following selections for words that flow musically from the voice. These are called words of Euphony. Find the derivation of the word *euphony* and decide whether it is appropriate here.

1. On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky ;
And through the field the road runs by
 To many-flowered Camelot ;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
 The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Through the wave that runs forever
By the island in the river
 Flowing down to Camelot.
Four gray walls and four gray towers,
Overlook a place of flowers,
And the silent isle embowers
 The lady of Shalott.

By the margin, willow-veiled,
Slide the heavy barges trailed
By slow horses ; and unhailed
The shallop flitteth silken-sailed
 Skimming down to Camelot ;
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
 The lady of Shalott?

Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly,
 Down to towered Camelot :
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers, “ ’Tis the fairy
 Lady of Shalott.” — TENNYSON.

2. But peaceful was the night
Wherein the Prince of Light
 His reign of peace upon the earth began ;
The winds, with wonder whist
Smoothly the waters kiss'd,
 Whispering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.
- The stars, with deep amaze,
Stand fixed in steadfast gaze,
 Bending one way their precious influence,
And will not take their flight
For all the morning light
 Or Lucifer that often warned them thence ;

But in their glimmering orbs did glow,
 Until their Lord himself bespake, and bid them go.

.
 The shepherds on the lawn
 Or ere the point of dawn
 Sate simply chatting in a rustic row ;
 Full little thought they than
 That the mighty Pan
 Was kindly come to live with them below ;
 Perhaps their loves, or else their sheep,
 Was all that did their silly thoughts so busy keep,

When such music sweet
 Their hearts and ears did greet
 As never was by mortal finger strook,
 Divinely warbled voice
 Answering the stringed noise,
 As all their souls in blissful rapture took ;
 The air, such pleasure loth to lose,
 With thousand echoes still prolongs each heavenly close.

— MILTON.

Make a list of sounds that seem to you especially musical. Find a short selection from "Snow-Bound" that contains words of Euphony and Harmony. What effect have words of Euphony on Elegance? Why? Are they sufficient of themselves to give Elegance? Give reasons for your opinion.

55. Alliteration. Examine the following selection for words of Euphony and Harmony, and also for successive words containing the same consonant sound. This we call Alliteration. What effect on Elegance

has Alliteration? Is there any choice as to the sounds that may be repeated to give pleasure? What sounds seem to you likely to mar Elegance?

Down swept the chill wind from the mountain peak,
From the snow five thousand summers old ;
On open wold and hill-top bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek ;
It carried a shiver everywhere
From the unleafed boughs and pastures bare ;
The little brook heard it and built a roof
'Neath which he could house him, winterproof ;
All night by the white stars' frosty gleams
He groined his arches and matched his beams ;
Slender and clear were his crystal spars
As the lashes of light that trim the stars :
He sculptured every summer delight
In his halls and chambers out of sight ;
Sometimes his tinkling waters slipt
Down through a frost-leaved forest crypt,
Long, sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze ;
Sometimes the roof no fretwork knew
But silvery mosses that downward grew ;
Sometimes it was carved in sharp relief
With quaint arabesques of ice-fern leaf ;
Sometimes it was simply smooth and clear
For the gladness of heaven to shine through, and here
He had caught the nodding bulrush tops
And hung them thickly with diamond drops,
That crystalled the beams of moon and sun,
And made a star of every one :

No mortal builder's most rare device
Could match this winter palace of ice ;
'Twas as if every image that mirrored lay
In his depths serene through the summer day,
Each fleeting shadow of earth and sky,
Lest the happy model should be lost,
Had been mimicked in fairy masonry
By the elfin builders of the frost.

Within the hall are song and laughter,
The cheeks of Christmas glow red and jolly,
And sprouting is every corbel and rafter
With lightsome green of ivy and holly ;
Through the deep gulf of the chimney wide
Wallows the Yule-log's roaring tide ;
The broad flame pennons droop and flap
And belly and tug as a flag in the wind ;
Like a locust shrills the imprisoned sap,
Hunted to death in its galleries blind ;
And swift little troops of silent sparks,
Now pausing, now scattering away as in fear,
Go threading the soot-forest's tangled darks
Like herds of startled deer.

But the wind without was eager and sharp,
Of Sir Launfal's gray hair it makes a harp,
And rattles and wrings
The icy strings,
Singing, in dreary monotone,
A Christmas carol of its own,
Whose burden still, as he might guess,
Was " Shelterless, shelterless, shelterless ! "

The voice of the seneschal flared like a torch
As he shouted the wanderer away from the porch,

And he sat in the gateway and saw all night
 The great hall-fire, so cheery and bold,
 Through the window-slits of the castle old,
 Build out its piers of ruddy light
 Against the drift of the cold. — LOWELL.

56. What devices for the sake of Elegance are used in the following? Practise reading it aloud so as to give by your reading the full effect to every device used by the author.

But most by numbers judge a poet's song,
 And smooth or rough, with them, is right or wrong :
 In the bright muse though thousand charms conspire,
 Her voice is all these tuneful fools admire ;
 Who haunt Parnassus but to please their ear,
 Not mend their minds ; as some to church repair,
 Not for the doctrine, but the music there.
 These equal syllables alone require,
 Though oft the ear the open vowels tire ;
 While expletives their feeble aid do join ;
 And ten low words oft creep in one dull line ;
 While they ring round the same unvaried chimes,
 With sure returns of still expected rhymes ;
 Where'er you find " the cooling western breeze,"
 In the next line, " it whispers through the trees : "
 If crystal streams " with pleasing murmurs creep,"
 The reader's threatened (not in vain) with " sleep : "
 Then, at the last and only couplet fraught
 With some unmeaning thing they call a thought,
 A needless Alexandrine ends the song,
 That, like a wounded snake, drags its slow length along.
 Leave such to tune their own dull rhymes, and know
 What's roundly smooth or languishingly slow ;
 And praise the easy vigor of a line,

Where Denham's strength, and Waller's sweetness join.
True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offence,
The sound must seem an echo to the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows ;
But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar :
When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow ;
Not so, when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main.

— POPE.

In the preceding selection what is the author's thought? Write it so as to make a clear prose paragraph. Is the thought well expressed in the selection? Do you think the selection elegant? Give your reasons.

57. What aids to Elegance can you find in the following selection? Read it aloud to see if it requires a rhythmical rise and fall of the voice, somewhat like the rhythm of verse only less regular. What effect has this rhythmic cadence on Elegance?

The strip of water which lies between the island and the shore is as gray at dawn as the sky behind the orange trees in the west. It rises and falls with quick and heavy heaving, like the bosom of a dreamer who is beginning, reluctantly, to shake off the night in which he has been steeped. Beyond, toward the east, is the unbroken stretch of sea ; and then,— Europe and Africa in the flood of day. Here luminous darkness, and expectation. It lies so low, this narrow heap of sand

and shells, that from a distance it seems but a higher ridge of the gray water, except where the column of the lighthouse rises like a cloudy pillar touched with fire, and where a line of glistening white shows that waves break along the level shore.

The island, set like a jewel in the murmuring and waiting sea, is touched by the first gleam of light, and the waves, lapping and folding upon its shores, lift themselves up out of silence, with the rising exhilaration of dawn. The tower of the lighthouse catches the earliest hint of day; and the lamps, which have burned with steady, cheerful blaze all night, grow pale, and melt, and flicker; one hardly notices them when they go out altogether in the growing brightness, which holds a promise of violet and rose. The shadows separate and stretch themselves, and loosen their grasp on the low-growing palmettos and Spanish bayonets, so that each wet shining leaf has a strange distinctness in the gray air. The flush that spreads across the horizon glimmers even on the bank of clouds in the west; the darkness and mist unfold, like the petals of a mighty flower, revealing each instant deeper and deeper secrets in its golden heart. Dawn sucks the flame of the morning star into itself,—a flash of light, sparkling, white, serene, then lost for very brightness! It is as though the star were itself the dawn, for no one sees it die. Then, from behind the curve of the world, a rim of gold lifts and widens, and a quivering column of fire shoots up and down,—into the air, and into the water, which is as luminous as a green crystal. — *Florida Days*, MARGARET DELAND.

Find and bring to class to read a prose selection that has this aid to Elegance.

58. Decide whether the following selections are elegant. Give reasons for your decision, and name the aids to Elegance used in each.

1. Willows, willows, willows, quiver
All along the dusky river,
Where we heard the cuckoo moaning through the fragrant,
chilly air ;
And athwart the shifting shadows
Gleamed the golden El Dorados,
Where marsh marigolds lay hidden in the dark green rushes
there.

Down an unknown water rowing,
Whence it came, and whither going,
Where the deeps and where the shallows, none could see and
none could say ;
Darkness out from misty places
Crept, and fell upon our faces,
And the liquid gloom beneath us flowed along an unseen way.

Like a slender beaker tipping,
With its golden liquor dripping
From the edge, till earth and heaven in the falling shower
gleam,
Came the new moon's crescent, drifted
Through a break where clouds were rifted,
And a glory flowed behind us down the ripples of the stream.

Flowed behind us ! Not a glimmer
Made a path before us shimmer
Through the glooms where knotted willows shadow after
shadow cast ;
And with darkness in our faces,
We rowed on through unseen places,
In a light that could not reach us till the dangers all were
past.

TO THE SKYLARK.

2. Ethereal minstrel ! pilgrim of the sky !
 Dost thou despise the earth where cares abound ?
 Or, while the wings aspire, are heart and eye
 Both with thy nest upon the dewy ground ?
 Thy nest which thou canst drop into at will,
 Those quivering wings composed, that music still !
 Leave to the nightingale her shady wood ;
 A privacy of glorious light is thine ;
 Whence thou dost pour upon the world a flood
 Of harmony, with instinct more divine ;
 Type of the wise who soar, but never roam :
 True to the kindred points of Heaven and Home !

— WORDSWORTH.

3. There is not a sound or a motion made.
 But no : It is made : List ! somewhere, — mystery, where ?
 In the leaves ? in the air ?
 In my heart ? is a motion made ?
 'Tis a motion of dawn, like a flicker of shade on shade.
 In the leaves 'tis palpable : low multitudinous stirring
 Upwinds through the woods ; the little ones, softly conferring,
 Have settled my lord's to be looked for ; so ; they are still ;
 But the air and my heart and the earth are a thrill, —
 And look where the wild duck sails round the bend of the
 river, —
 And look where a passionate shiver
 Expectant is bending the blades
 Of the marsh grass in serial shimmers and shades, —
 And the invisible wings, fast fleeting, fast fleeting,
 Are beating
 The dark over head as my heart beats, — and steady and free
 Is the ebb-tide flowing from marsh to sea —
 (Run home, little streams,

With your lapful of stars and dreams,)—
 And a sailor unseen is hoisting a peak,
 For list, down the inshore curve of the creek
 How merrily flutters the sail, —
 And lo, in the East ! will the East unveil?
 The East is unveiled, the East hath confessed
 A flush : 'tis dead ; 'tis alive : 'tis dead, ere the West
 Was aware of it : nay, 'tis abiding, 'tis unwithdrawn :
 Have a care, sweet Heaven ! 'tis dawn.

— SIDNEY LANIER.

4. Beautiful star with the crimson mouth !
 O moon with the brows of gold !
 Rise up, rise up, from the odorous south,
 And light for my love her way,
 Lest her little feet should stray,
 On the windy hill and the wold !
 O beautiful star with crimson mouth !
 O moon with the brows of gold !

O ship that shakes on the desolate sea !
 O ship with the wet, white sail,
 Put in, put in, to the port to me !
 For my love and I would go
 To the land where the daffodils grow
 In the heart of a violet dale.
 O ship that shakes on the desolate sea !
 O ship with the wet, white sail !

— OSCAR WILDE.

5. I pace the sounding sea-beach and behold
 How the voluminous billows roll and run,
 Upheaving and subsiding, while the sun
 Shines through their sheeted emerald far unrolled,
 And the ninth wave, slow gathering fold by fold

All its loose-flowing garments into one,
 Plunges upon the shore, and floods the dun
 Pale reach of sands, and changes them to gold.
 So in majestic cadence rise and fall
 The mighty undulations of thy song,
 O sightless bard, England's Mæonides !
 And ever and anon, high over all
 Uplifted, a ninth wave superb and strong,
 Floods all the soul with its melodious seas.

— LONGFELLOW.

6. Have you ever considered what a deep under-meaning there lies, or at least, may be read, if we choose, in our custom of strewing flowers before those whom we think most happy? Do you suppose it is merely to deceive them into the hope that happiness is always to fall thus in showers at their feet?— that whenever they pass they will tread on herbs of sweet scent, and that the rough ground will be made smooth for them by depth of roses? So surely as they believe that, they will have, instead, to walk on bitter herbs and thorns, and the only softness to their feet will be of snow. But it is not thus intended that they should believe ; there is a better meaning in that old custom. The path of a good woman is indeed strewn with flowers ; but they rise behind her steps, not before them. “ Her feet have touched the meadows, and left the daisies rosy.”

You think that only a lover's fancy ;— false and vain ! How if it could be true? You think this also, perhaps, only a poet's fancy —

“ Even the light harebell raised its head
 Elastic from her airy tread.”

but it is little to say of a woman, that she only does not destroy where she passes. She should revive. The harebells should bloom, not stoop, as she passes. — RUSKIN.

59. From your study of euphony and harmony decide what sounds should be avoided for the sake of Elegance. From your study of rhythmic cadence decide how words should be arranged for the sake of Elegance.

What sort of an ending to a sentence does Elegance require?

Criticise the following sentences for Elegance, show what aids to it are lacking in each, and rewrite so as to improve the grace of expression :

1. He asked me if he might go and I told him not to.
2. He observeth the easiness with which the post may be taken, and strengtheneth the fortifications.
3. She was dressed so gaudily and laughed so sillily that I wanted no more to do with her.
4. I cordially invited him into, and entertained him in, the house of my fathers.
5. I well remember the never-to-be-forgotten day when I received due punishment for all my mischievousness.
6. Thou foughtest bravely and fearedst not.
7. He resolved not to question his father farther in the matter.
8. I have never seen a more picturesque scene nor one more vividly impressed upon my memory.
9. Inharmonious consonantal combinations are not conducive to pleasure to the ear.
10. You have just as much time as the rest of us do, I'm sure.
11. Farming is such an important industry not only to the farmer, but also to the rest of the world, that it is strange that we hear so much nowadays of poor farmers.
12. The breakers break upon the barren sand.

13. This difficulty which has seemed so unsolvable was at last got rid of.

14. The table was spread with costly viands and a very lively time was had by all.

15. The leaves of the trees are green all summer, but they fall and leave us in the fall.

16. The disinterestedness of his professions seemed irreconcilable with the selfishness of his actions.

17. All his former attempts at reform have been unavailing.

18. Sound etymology has nothing to do with sound.

19. Will you hazard so desperate a step while any portion of the ills you fly from have no real existence? Will you, while the certain ills you fly to are greater than all the real ones you fly from?

Write in the form of cautions what you have learned of the requirements of Elegance while correcting the preceding sentences.

QUOTATIONS FOR MEMORIZING.

Elegance is in discourse what refinement is in manners. Elegance of expression implies refinement in the choice and arrangement of words. — WELSH.

The useful encourages itself, for the multitude produce it and no one can dispense with it. The beautiful must be encouraged, for few can set it forth and many need it. — GOETHE.

Prose must be rhythmical, and it may be as much so as you will; but it must not be metrical.

— ROBERT LOUIS STEVENSON.

What is easy to the organs of speech will as a rule be delightful to the ear. — WELSH.

EXERCISE IN CRITICISM.

60. Review. Application. In the following selections decide what quality of style is most prominent, and how it is secured. What other qualities are found in each? What qualities are lacking? What causes the deficiency?

1. How that perverse fidelity of passion pursues the villain ! How madly true the woman is, and how astoundingly she lies ! She has bewitched two or three persons who have taken her up, and they won't believe her wrong. Like Mary of Scotland, she finds adherents ready to conspire for her even in history, and people who have to deal with her are charmed, and fascinated, and bedeviled. How devotedly Miss Strickland has stood by Mary's innocence ! Are there not scores of ladies in this audience who persist in it too? Innocent ! I remember as a boy how a great party persisted in declaring Caroline of Brunswick was a martyred angel. So was Helen of Greece innocent. She never ran away with Paris, the dangerous young Trojan. Menelaus, her husband, ill-used her ; and there never was any siege of Troy at all. So was Bluebeard's wife innocent. She never peeped into the closet where the other wives were with their heads off. She never dropped the key, or stained it with blood ; and her brothers were quite right in finishing Bluebeard, the cowardly brute ! Yes, Caroline of Brunswick was innocent : and Madam Lafarge never poisoned her husband ; and Mary of Scotland never blew up hers ; and poor Sophia Dorothea was never unfaithful ; and Eve never took the apple — it was a cowardly fabrication of the serpent's.

—THACKERAY.

2. We will take the bird first. It is little more than a drift of the air brought into form by plumes ; the air is in all its quills ; it breathes through its whole frame and flesh and

glows with air in its flying, like blown flames ; it rests upon the air, subdues it, surpasses it, outraces it,—*Is* the air conscious of itself, conquering itself, ruling itself.

Also, in the throat of the bird is given the voice of the air. All that in the wind itself is weak, wild, useless in sweetness, is knit together in its song. As we may imagine the wild form of the cloud closed into the perfect form of the bird's wings, so the wild voice of the cloud into its ordered and commanded voice ; unwearied, rippling through the clear heaven in its gladness, interpreting all intense passion through the soft spring nights, bursting into acclaim and rapture of choir at daybreak, or lisping and twittering among the boughs and hedges through heat of day, like little winds that only make the cowslip bells shake, and ruffle the petals of the wild rose.

Also, upon the plumes of the bird are put the colors of the air ; on these the gold of the cloud, that cannot be gathered by any covetousness ; the rubies of the cloud, that are not the price of Athena, but are Athena ; the vermilion of the cloud-bar, and the flame of the cloud-crest, and the snow of the cloud, and its shadow, and the melted blue of the deep wells of the sky,—all these, seized by the creating spirit, and woven by Athena herself into films and threads of plume ; with wave on wave following and fading along breast, and throat, and opened wings, infinite as the dividing of the foam and the sifting of the sea-sand ; even the white down of the cloud seeming to flutter up between the stronger plumes, — seen, but too soft for touch.

And so the Spirit of the Air is put into, and upon, this created form ; and it becomes, through twenty centuries, the symbol of divine help, descending, as the Fire, to speak, but as the Dove, to bless. — *RUSKIN*.

3. I wander to the zigzag-cornered fence
Where sassafras, intrenched in brambles dense,
Contests with stolid vehemence

The march of culture, setting limb and thorn
As pikes against the army of the corn.

There, while I pause, my fieldward-faring eyes
Take harvests, where the stately corn-ranks rise,
Of inward dignities
And large benignities and insights wise,
Graces and modest majesties.
Thus, without theft, I reap another's field ;
Thus, without tilth, I house a wondrous yield,
And heap my heart with quintuple crops concealed.

Look, out of line one tall corn-captain stands
Advanced beyond the foremost of his bands,
And waves his blades upon the very edge
And hottest thicket of the battling hedge.
Thou lustrous stalk, that ne'er mayst walk nor talk,
Still shalt thou type the poet-soul sublime
That leads the vanward of his timid time
And sings up cowards with commanding rhyme —
Soul calm, like thee, yet fain, like thee, to grow
By double increment, above, below ;
Soul homely, as thou art, yet rich in grace like thee,
Teaching the yeomen selfless chivalry
That moves in gentle curves of courtesy ;
Soul filled like thy long veins with sweetness tense,
By every godlike sense
Transmuted from the four wild elements.
Drawn to high plans,
Thou lift'st more stature than a mortal man's
Yet ever piercest downward in the mould
And keepest hold
Upon the reverend and steadfast earth
That gave thee birth. — SIDNEY LANIER.

4. *Queen Katharine.* My lords, I thank you both for your good wills ;

Ye speak like honest men ; Pray God, ye prove so !

But how to make ye suddenly an answer,

In such a point of weight, so near mine honor,

[More near my life, I fear,] with my weak wit,

And to such men of gravity and learning,

In truth, I know not. I was set at work

Among my maids ; full little, God knows, looking

Either for such men, or such business.

For her sake that I have been, [for I feel

The last fit of my greatness,] good your graces,

Let me have time and council for my cause ;

Alas ! I am a woman, friendless, hopeless.

Wolsey. Madam, you wrong the king's love with these fears ;
Your hopes and friends are infinite.

Queen Katharine.

In England,

But little for my profit : can you think, lords,

That any Englishman dare give me counsel?

Or be a known friend, 'gainst his Highness' pleasure,

[Though he be grown so desperate to be honest,]

And live a subject? Nay, forsooth, my friends,

They that must weigh out my afflictions,

They that my trust must grow to, live not here :

They are, as all my other comforts, far hence,

In mine own country, Lords. — SHAKESPEARE, *Henry VIII.*

5. The noonday sun came slanting down the rocky slopes of La Riccia. . . . Purple and crimson and scarlet, like the curtains of God's tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life ; each as it turned to reflect or transmit the sunbeam, first a torch and then an emerald. Far up into the recesses of the valley the green vistas arched like the

hollows of mighty waves of some crystalline sea, with the arbutus flowers dashed along their flanks for foam, and silver flakes of orange spray tossed into the air around them, breaking over the gray walls of rock into a thousand separate stars, fading and kindling alternately as the weak wind let them fall. Every blade of grass burned like the golden floor of heaven, opening in sudden gleams as the foliage broke and closed above it, as sheet-lightning opens in a cloud at sunset; the motionless masses of dark rock — dark, though flushed with scarlet lichens — casting their quiet shadows across its restless radiance, the fountain underneath them filling its marble hollow with blue mist and fitful sound, and over all the multitudinous bars of amber and rose, the sacred clouds that have no darkness, and exist only to illumine, were seen in fathomless intervals between the solemn and orbéd repose of the stone-pines, passing to lose themselves in the last, white, blinding lustre of the measureless line where the Campagna melted into the blaze of the sea.

— RUSKIN.

6. When I call her a little Pilgrim, I do not mean that she was a child; on the contrary, she was not even young. She was little by nature, with as little flesh and blood as was consistent with mortal life; and she was one of those who are always little for love. The tongue found diminutives for her, the heart kept her in a perpetual youth. She was so modest and gentle that she always came last so long as there was any one whom she could put before her. But this little body, and the heart which was big and great, had known all the round of sorrows that fill a woman's life, without knowing any of its warmer blessings. She had nursed the sick, she had entertained the weary, she had consoled the dying. She had gone about the world, which had no recompense for her, with a smile. Her little presence had been always bright. She was not clever, you might have said she had no mind at all; but so wise and right and tender a heart, that it was as good as genius.

— MRS. OLIPHANT.

7. *Lorenzo.* Go in, sirrah ; bid them prepare for dinner.

Launcelot. That is done, sir ; they have all stomachs.

Lorenzo. Goodly lord, what a wit-snapper you are ! then bid them prepare dinner.

Launcelot. That is done too, sir, only cover is the word.

Lorenzo. Will you cover then, sir ?

Launcelot. Not so, sir, neither ; I know my duty.

Lorenzo. Yet more quarrelling with occasion ! Wilt thou show the whole wealth of thy wit in an instant ? I pray thee, understand a plain man in his plain meaning : go to thy fellows ; bid them cover the table, serve in the meat, and we will come in to dinner.

Launcelot. For the table, sir, it shall be served in ; for the meat, sir, it shall be covered ; for your coming in to dinner, sir, why, let it be as humors and conceits govern.

— SHAKESPEARE, *Merchant of Venice*.

8. All external objects are in their truest sense visible embodiments or incarnations of divine ideas which are roughly sculptured in the hard granite that underlies the living and breathing surface of the world above ; pencilled in delicate tracery upon the bark-flake that encompasses the tree-trunk, each leaf that trembles in the breeze, each petal that fills the air with fragrant effluence ; assuming a living and breathing existence in the rhythmic throbbings of the heart-pulse that urges the life-stream through the body of every animated being ; and attaining their highest perfection in man, who is thereby bound by the very fact of his existence to outspcak and outact the divine ideas which are the true instincts of humanity, before they are crushed or paralyzed by outward circumstances. . . . Until man has learned to realize his own microcosmal being, and will himself develop and manifest the god-thoughts that are continually inbreathed into his very nature, it needs that the creative ideas should be incarnated and embodied in every possible form, so that they may retain a living existence upon

earth. — Quoted by AUSTIN PHELPS, in *English Style in Public Discourse*.

9. Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion ; that we here highly resolve that these dead shall not have died in vain ; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth. — LINCOLN, *Gettysburg Address*.

10. If our young men miscarry in their first enterprise they lose all heart. If the young merchant fails, men say he is ruined. If the finest genius studies at one of our colleges, and is not installed in an office within one year afterward in the cities or suburbs of Boston or New York, it seems to his friends and to himself that he is right in being disheartened and in complaining the rest of his life. A sturdy lad from New Hampshire or Vermont, who in turn tries all the professions, who teams it,

farms it, peddles, keeps a school, preaches, edits a newspaper, goes to Congress, buys a township, and so forth, in successive years, and always like a cat falls on his feet, is worth a hundred of these city dolls. He walks abreast with his days and feels no shame in not "studying a profession," for he does not postpone his life but lives already. He has not one chance, but a hundred chances. Let a stoic arise who shall reveal the resources of man and tell men that they are not leaning willows, but can and must detach themselves ; and that with the exercise of self-trust, new powers shall appear ; that a man is the word made flesh, born to shed healing to the nations, that he should be ashamed of our compassion, and that the moment he acts from himself, tossing the laws, the books, the idolatries and customs out of the window, — we pity him no more, but thank and revere him ; — and that teacher shall restore the life of man to splendor and make his name dear to all history. — EMERSON, *Self-reliance*.

SUBJECTS FOR COMPOSITION WRITING.

1. Write an abstract of the thought of "Snow-bound."
2. Write an abstract of the thought of "An Elegy in a Country Church-yard."
3. Write an abstract of the thought of "L'Allegro."
4. Write an abstract of the thought of "Il Penseroso."
5. Compare "L'Allegro" and "Il Penseroso," decide which expresses the real feeling of the poet, and explain how this is shown by the poems.
6. Write an explanation of the purpose of the poem "The Vision of Sir Launfal," and show how the story and descriptions help this purpose.
7. Describe the character of Whittier as seen in "Snow-bound." The following questions may help in your study:—

How does he feel toward the farm animals? How does he regard the objects of inanimate nature? How does he feel toward the members of his own family? Toward the poor and oppressed? Toward God? How does he regard death? The future life? The erring and wilful among his fellow-men? Has he sympathy for youth? How does he look upon the questions of his day? Upon labor? Upon war? How does he feel toward the public who enjoy his writings?

8. Explain the guilt of the Ancient Mariner, and the justice of his punishment, pardon, and penance.
9. Show the characteristics of the French common people as you see them in the "Tale of the Two Cities." In studying them out ask yourself such questions as were asked you above about Whittier.
10. Explain the causes of the French Revolution.
11. Show how the causes of the French Revolution differed from those of the American Revolution.
12. Show how the French people differed from the American people.
13. Explain why the French people were not ready for self-government.
14. Explain what it was in Lucie Manett's character that gave her such an influence on those about her.
15. Show the power of love in reforming character, using Sidney Carton as an example.
16. Was Darnay foolish to return to France? Explain the reasons for your opinion.
17. Explain your favorite game as if to the ghost of a boy of Shakespeare's time.

18. Compare the Jews in "The Merchant of Venice" and "Ivanhoe."
19. Explain the purpose of the trial by the caskets.
20. Compare Portia and Nerissa in character.
21. Explain the justice of the Judge's decision.
22. Explain Antonio's character.
23. Explain Addison's purpose in portraying the character of Sir Roger de Coverley.
24. Write an unpublished narrative sketch for the Sir Roger de Coverley papers.
25. Write an expository sketch for the Sir Roger de Coverley papers.
26. Show the characteristics of the Greek gods as seen in "The Iliad."
27. Explain the characteristics of the Greek warrior in the siege of Troy.
28. Explain the position of woman in the times of the Trojan War.
29. Write, as if to a student of a large English school, an account of the method of teaching some subject in your school.
30. Write, as if to be read by your grandchildren, an account of your school and its duties.
31. Write a similar account of your home and home duties.
32. Write a similar account of your sports and pleasures.
33. Write an account of an interview with Cæsar's Ghost, noticing especially your study of his Commentaries, and his comments thereon.
34. Explain what seems to you the proper method of training a dog, a horse, a cat, or a bird.
35. Explain the working of the locks of a canal.
36. Explain how to sail and steer a sailboat.
37. Explain the processes involved in bread-making.
38. Tell how to make poultry-keeping pay.
39. Show how to make good coffee.
40. Tell how to use a broom successfully.
41. Tell how to use a spade well.
42. Tell how to make good candy at home, showing the most common causes of failure, and how to avoid them.
43. Explain how to mount a bicycle and how to dismount properly.
44. Explain the structure of the chainless wheel.
45. Explain the process of developing in photography.
46. Tell how to take care of a canary.
47. Tell how to tame a bird.

FORMS OF STYLE.**Verse.**

61. What is Verse? What is the property that distinguishes it from Prose? Define Verse. Read the following lines and mark all accented syllables with a macron (—) over the vowel.

1. Let endless Peace your steadfast hearts accord,
And blessed Plenty wait upon your board. — SPENSER.
2. Come and trip it as you go,
On the light fantastic toe. — MILTON.
3. . . . Yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune. — COLERIDGE.
4. Our birth is but a sleep and a forgetting :
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar ;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home. — WORDSWORTH.
5. Down sank the great red sun, and in golden, glimmering
vapors,
Veiled the light of his face, like the prophet descending
from Sinai. — LONGFELLOW.

62. Copy the preceding verses and divide them into feet by short vertical lines. Never put more than one accented syllable in one foot. Notice the position of the accented syllable in each foot. What seems to be the greatest number of plainly pronounced unaccented syllables that can stand together? Define foot. Define verse or line.

63. Copy the following, mark the vowels of the accented syllables as before, and those of the unaccented syllables with the breve (˘), and divide into feet; notice the number of syllables in each foot, and the predominant foot in each line.

1. Favors to none, to all she smiles extends ;
 Oft she rejects, but never once offends.
 Bright as the sun, her eyes the gazers strike,
 And, like the sun, they shine on all alike. — POPE.
2. When will the clouds be aweary of fleeting?
 When will the heart be aweary of beating?
 And Nature die?
 Never ! oh, never ! nothing will die ;
 The stream flows,
 The wind blows,
 The cloud fleets ;
 The heart beats,
 Nothing will die. — TENNYSON.
3. Oh, the little birds sang east, and the little birds sang west,
 And I smiled to think God's greatness flowed around our
 incompleteness, —
 Round our restlessness, his rest. — MRS. BROWNING.

4. Let nothing disturb thee,
 Nothing affright thee ;
 All things are passing ;
 God never changeth ;
 Patient endurance
 Attaineth to all things ;
 Who God possesseth
 In nothing is wanting ;
 Alone God sufficeth.

— LONGFELLOW, *Santa Teresa's Bookmark*.

5. Come, cuddle your head on my shoulder, dear,
 Your head like the golden-rod ;
 And we'll go sailing away from here
 To the beautiful Land of Nod.
 Away from life's hurry and flurry and worry,
 Away from earth's shadows and gloom,
 To a world of fair weather, we'll float off together
 Where roses are always in bloom. — ELLA WHEELER.

64. Kinds of feet. A dissyllabic foot accented on the first syllable is a Trochee. A dissyllabic foot accented on the second syllable is an Iambus. A trisyllabic foot accented on the first syllable is a Dactyl. Look up the derivation of these three words and explain their application. A trisyllabic foot accented on the last syllable is an Anapest, and one accented on the second is an Amphibrach. In the preceding examples name the feet, decide which foot is most frequent in each, and name the verse from it. What dissyllabic foot will interchange easily with what trisyllabic foot? Why are they thus equivalent? What is gained by the substitution? In selection 1 opposite, what dissyllabic

feet are made interchangeable? Is this interchange common? See if you can find another example of it. What effect has it on the verse?

65. Bring to class to read an example of iambic verse, of trochaic verse, of dactylic verse, of anapestic verse, of amphibrachic verse. Which of these gives the lightest and most buoyant measure? Which is the heaviest and most solemn? Has the verse any harmony thus with the thought? Can you find any examples of monosyllabic verse? Such feet are sometimes found in English; the syllable is always accented. What is the effect of such verse?

66. In the following count the number of feet in the line, and decide which is the predominant foot.

1. Gathering still, as he went, the May-flowers blooming around
him,
Fragrant, filling the air with a strange and wonderful sweetness,
Children lost in the woods, and covered with leaves in their
slumber. — LONGFELLOW.

2. The men are ripe of Saxon kind
To build an equal state,
To take a statute from the mind,
And make of duty fate. — EMERSON.

3. Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young and so fair. — THOMAS HOOD.

4. I was sitting with my microscope, upon my parlor rug,
 With a very heavy quarto and a very lively bug ;
 The true bug had been organized with only two antennæ,
 But the humbug in the copperplate would have them twice
 as many. — HOLMES.

5. The time draws near the birth of Christ ;
 The moon is hid, the night is still ;
 A single church below the hill
 Is pealing, folded in the mist. — TENNYSON.

6. All along the wayside is everybody's garden !
 Come out and gather posies : the very air is sweet.
 Come out with hearts of gladness, ye big and little children,
 Into our Father's garden, made for our strolling feet.
 The flitting butterfly,
 The fragrant winds that sigh,
 The tiny clouds that hover above us in the blue,
 The bird's song high and clear,
 Make heaven draw more near ;
 In everybody's garden the world once more is new.
 — GLADWIN.

7. Suns that sink on the wan seas' brink, and moons that kindle
 and flame and fade,
 Leave more clear for the darkness here the stars that set
 not and see no shade,
 Rise and rise on the lowlier skies, by rule of sunlight and
 moonlight swayed. — SWINBURNE.

67. Kinds of lines. Single lines are named from the number of their feet : monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, etc., from the Greek numerals. Name the lines in the preceding examples.

Find and bring to class examples of each of the first six kinds.

Scanning is reading with special emphasis on the accented syllables. Try in doing this to alter the prose accent and time enough to bring out the rhythm of the verse, but not enough to obscure the sense or to produce monotony. Notice the natural pause near the middle of the line in all long lines. This is called the *cæsura*. Note in what feet it may occur in different metres. Does it ever come twice in the same line?

68. Scan the following :

1. Once to every man and nation comes the moment to decide,
In the strife of Truth with Falsehood, for the good or' evil
side ;
Some great Cause, God's new Messiah, offering each the
bloom or blight,
Parts the goats upon the left hand, and the sheep upon the
right,
And the choice goes by forever, 'twixt that darkness and
the light.

Hast thou chosen, O my people, on whose party thou shalt
stand,
Ere the Doom from its worn sandals shakes the dust against
our land ?
Though the cause of Evil prosper, yet 'tis Truth alone is
strong,
And, albeit she wanders outcast now, I see around her
throng
Troops of beautiful, tall angels, to enshield her from all
wrong.

— LOWELL.

2. The groves were God's first temples. Ere man learned
To hew the shaft, and lay the architrave,
And spread the roof above them, — ere he framed
The lofty vault, to gather and roll back
The sound of anthems ; in the darkling wood,
Amidst the cool and silence, he knelt down,
And offered to the Mightiest solemn thanks
And supplication. For his simple heart
Might not resist the sacred influences
Which, from the stilly twilight of the place,
And from the gray old trunks that high in heaven
Mingled their mossy boughs, and from the sound
Of the invisible breath that swayed at once
All their green tops, stole over him, and bowed
His spirit with the thought of boundless power
And inaccessible majesty. — BRYANT.

3. Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea !
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me ;
While my little one, while my pretty one, sleeps.
— TENNYSON.

4. "This is the way," laughed the great god Pan,
[Laughed while he sate by the river !]
"The only way since gods began
To make sweet music, they could succeed,"
Then dropping his mouth to a hole in the reed
He blew in power by the river.

Sweet, sweet, sweet, O Pan,
 Piercing sweet by the river !
 Blinding sweet, O great god Pan !
 The sun on the hill forgot to die,
 And the lilies revived, and the dragon-fly
 Came back to dream on the river.

— MRS. BROWNING.

5. Let observation, with extensive view,
 Survey mankind from China to Peru ;
 Remark each anxious toil, each eager strife,
 And watch the busy scenes of crowded life :
 Then say how hope and fear, desire and hate,
 O'erspread with snares the clouded maze of fate,
 Where wavering man, betrayed by vent'rous pride
 To tread the dreary paths without a guide,
 As treacherous phantoms in the mist delude,
 Shuns fancied ills, and chases airy good.

— DR. JOHNSON.

69. Which of these selections has the most perfect and regular metre? Do you like such perfect regularity? Give reasons for your opinion. Can you see any reason for occasional irregularities? Point out some such irregularities if you can find them, and state what reason you can find for them. Do such irregularities add to the effect, or detract from it?

70. With as few changes as possible in the order of the words, arrange the following in verse that will scan. In the second selection make the first line a broken¹ one.

¹ When a quotation begins or ends otherwise than with the line division, the portion of a line included is called a broken line.

1. The gallant warrior starts from soft repose, from golden visions and voluptuous ease, where in the "dulcet piping times of peace" he sought sweet solace after all his toil. No more in beauty's siren lap reclined, he weaves fair garlands for his lady's brow; no more entwines with flowers his shining sword; nor through the live-long summer day chants forth his love-sick soul in madrigals. To manhood roused, he spurns the amorous flute, doffs from his brawny back the robe of peace, and clothes his pampered limbs in panoply of steel. O'er his dark brow, where late the myrtle waved, where wanton roses breathed enervate love, he rears the beaming casque and nodding plume; grasps the bright shield and ponderous lance, or mounts with eager pride his fiery steed, and burns for deeds of glorious chivalry. — IRVING, in *Knickerbocker's New York*.

2. She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life — not one who had lived and suffered death. . . . She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird — a poor slight thing the pressure of a finger would have crushed — was stirring nimbly in its cage; and the strong heart of its child mistress was mute and motionless forever. Where were the traces of her early cares, her sufferings, and fatigues? All gone. Sorrow was dead indeed in her, but peace and perfect happiness were born; imaged in her tranquil beauty and profound repose.

— CHARLES DICKENS in *Old Curiosity Shop*.

71. **Rhyme.** What is Rhyme? How many syllables may be involved in it? When two syllables are involved it is called double rhyme, when three are involved, the rhyme is triple. What is the effect of double rhyme on the spirit of the verse? Of triple rhyme?

Find rhymes for the following :

1. Fled, shore, tears, smile, honor, independence, best, grace, along, anchored.
2. Shaker, confined, delay, thought, recoils, dimple, wrinkle, flitting, blinded, errors.
3. Creation, golden, disease, morning, scattered, ascending, water, pitying, pleasure, ladder.

Criticise the following rhymes, and if you find them faulty, state how :

Live, revive ; eye, variety ; creature, nature ; dwell, invisible ; hiss, is ; even, heaven ; stream, swim ; haste, passed ; over, above her ; death, faith.

72. Arrange the following words into rhymed couplets :

1. The robins sang in the orchard, the buds grew into blossoms, the birds and the blossoms knew little of human sorrow.
2. Mankind appear one day serene and free, the next they're cloudy, sullen, and severe.
3. Let thy strong hand guide this little vessel from storms of rage and dangerous rocks of pride.
4. Fortune has made some small difference in men, one flaunts in rags, one flutters in brocade.

73. Arrange the following into rhymed four-line stanzas :

1. I sing as the bird sings, swinging on yonder branchlet, it is not that the song be heard, but for the joy of singing.
2. Fair spirit rest thee now, calm on the bosom of thy God ! His seal was on thy brow, e'en while thy footsteps trod with ours.

3. The sound was sweet when oft up yonder hill at evening's close, the village murmur rose ; there as with slow and careless steps I passed, the mingled notes came softened from below.

4. When beechen buds begin to swell, and woods know the bluebird's warble, the yellow violet's modest bell peeps from below the last year's leaves.

5. I rest beneath the forest's skirt, whose branching pines rise dark and high, and hear the breezes of the west sigh among the threadlike foliage.

6. Then the gushing rills just set free from winter's durance sing aloud, and brightly leaping down the hills, begin their journey to the sea.

74. How may rhyme and metre help us to know the former pronunciation of words? Find an illustration of this in the works of Shakespeare, Milton, or some other author of their times. Is rhyme a help or a hindrance to Poetry? Give reasons for your opinion. Why are so many fine poems written without it? What do we call Verse that does not rhyme? What is the metre of it as found in Shakespeare's plays? In Milton's "Paradise Lost"? In "Hiawatha"? In "Evangeline"? In "Aurora Leigh"? In "Thanatopsis"?

75. Well-known Measures. What is the measure of Pope's "Essay on Criticism"? Of Dryden's "MacFlecknoe"? Of Goldsmith's "Traveller"? How does it rhyme? This is called the heroic couplet. Find some other example of it.

How is the stanza of the "Faery Queene" made? How is it rhymed? It is called the Spenserian stanza. Can you tell why? Can you find it used by any other

author? How does its last line differ from the others? It is called an Alexandrine.

What is the metre of Gray's "Elegy"? How is it rhymed? What other examples of it can you find? Is it suited to a light or a sombre theme? It is called the elegiac stanza.

What is the metre and what the rhyme scheme of "In Memoriam"? This is called the Tennysonian stanza. Name three other poems in which Tennyson uses it. Can you find it used by any other author?

Find in some hymn-book and define the measures called long metre, short metre, and common metre.

What are the common metres and rhyme schemes of ballads?

What is Alliteration? Is it commonly used in verse? Is it an aid to the pleasure given by verse? If so, tell how?

76. Poetry. What faculty of the mind is most active in writing Poetry? What is the condition of that faculty? How does it differ from that of the man who enjoys Poetry but cannot write it? What is the purpose of Poetry? What should it express of the writer? What should it express for his age? What should it do for the world? After answering these questions, try to make a definition of Poetry that will include your answers. What divisions of Verse can you make counting Poetry as one? How may Verse be tested to decide whether it is Poetry? To which class of Verse does each of the following belong? Give reasons for

your opinion. Does the thought warrant metrical treatment? Is the Verse in harmony with the thought? As Verse is it correct or faulty? Prove your opinion.

1. Sons and daughters, ye of toil,
Who with patience till the soil,
Who preserve, but ne'er despoil :
Who with honest heart and will
Ceaseless turn earth's grinding mill,
All demands of sweat fulfil.

SHASTA.

2. Monarch of the wilderness and sceptred
King of mountains, that within thy vision
Cluster, the stars dream on thy crest whilst thou
Dost clutch the path of frozen planets with
Thy frozen hand. Mighty glaciers are
Hidden in thy breast, cooling the pulse beats
Of thy giant heart. . . .
. . . How thy bold forehead,
White with the snows of ages, fronts the sun ;
But his hot lances thrust at thee, smite thee,
In vain. As well might we thrust our feeble
Fingers at his face, hoping to mar its
Brightness, as he pours out his beams thinking
To melt the winter of thy soul.

THE FIRST DANDELION.

3. Simple and fresh and fair from winter's close emerging,
As if no artifice of fashion, business, politics, had ever been,
Forth from its sunny nook of sheltered grass — innocent,
golden, calm as the dawn,
The spring's first dandelion shows its trustful face.

— WALT WHITMAN.

4. I wrote a splendid sentiment in prose
Nobody noticed, cared, or even knows ;
My watchful muse came to me on the sly,
And sweetly smiling winked one pretty eye ;
I wrote that thought at her command,
And thousands sung it all throughout the land ;
Sung it in word and spirit as it came,
With elevated thought and soul aflame.
5. Here more newspapers of standard high
Are published, both daily and weekly, by
The energetic editors of these plains,
Men of liberal, intellectual brains,
Than in any other realm or given space,
Peopled by a like number of the race ;
And are read by those whom they reach
For the golden sentiments they teach.
Here a man behind the breaking plough
Can talk to you on any subject now ;
Schoolboy, with books, upon the road,
On any theme that teacher ever showed.

77. Read "Snow-Bound," noticing its metre and rhyme schemes. Is it Poetry or merely Verses? Give reasons for your opinion. Read again the "Vision of Sir Launfal," noticing changes of metre and rhyme scheme. Write in carefully constructed paragraphs what you can see of the reasons of the poet for these changes. Will the introductory stanza help you at all in this investigation?

78. Epic Poetry. What are the three great classes of Poetry? How do they rank in comparison with each

other? Name the great epics of Greece and Rome, of mediæval times, of modern times. Is the epic best suited to the youth or the maturity of a nation? Why? What is an epic poem? What gives it its peculiar dignity?

Dramatic Poetry. What is dramatic poetry? Name the great dramatists of Greece and Rome, of modern times. What are the kinds of drama? Define each. Name three of Shakespeare's plays under each class.

79. Lyric Poetry. What is lyric poetry? Why is it so named? Is the name always appropriate at the present time? What are the leading kinds of lyrics? Find one of the following odes and study it carefully: Collins's "Ode to the Passions"; Dryden's "Ode for St. Cecilia's Day"; Gray's "Ode to Poesy"; Wordsworth's "Ode on the Intimations of Immortality"; Tennyson's "Ode on the Death of the Duke of Wellington"; Shelley's "Ode to the Skylark." What is the form of the poem? What is the prevailing thought? Does it appeal more to the intellect or to the feelings? How is it divided into stanzas? What and how many metres do you find in it? Is the versification regular or irregular? Is it rhymed? If so, what is the rhyme scheme? Define the ode. Find some ode not named here, and answer the same questions about it that you have answered for the ode given.

80. Study the following sonnets. Notice the number of lines in each the metre, and the rhyme schemes.

Where is the strongest break in the thought as well as in rhyme ?

1. When I consider how my light is spent
Ere half my days, in this dark world and wide ;
And that one talent which is death to hide,
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide ;
Doth God exact day labor, light denied,
I fondly ask? But patience, to prevent
That murmur, soon replies, God doth not need
Either man's work or his own gifts ; who best
Bear his mild yoke, they serve him best : his state
Is kingly ; thousands at his bidding speed,
And post o'er land and ocean without rest ;
They also serve who only stand and wait.

— MILTON.

2. Milton ! Thou shouldst be living at this hour :
England hath need of thee : she is a fen
Of stagnant waters ! altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men ;
Oh ! raise us up, return to us again ;
And give us manners, virtue, freedom, power.
Thy soul was like a star, and dwelt apart ;
Thou hadst a voice whose sound was like the sea :
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness ; and yet thy heart
The lowliest duties on herself did lay.

— WORDSWORTH.

3. Eternal spirit of the chainless mind !
 Brightest in dungeons, Liberty ! thou art,
 For there thy habitation is the heart —
 The heart which love of thee alone can bind ;
 And when thy sons to fetters are consigned —
 To fetters and the damp vault's dayless gloom —
 Their country conquers with their martyrdom,
 And freedom's fame finds wings on every wind.
 Chillon ! thy prison is a holy place,
 And thy sad floor an altar — for 'tis trod,*
 Until his very steps have left a trace
 Worn, as if thy cold pavement were a sod,
 By Bonnivard ! May none those marks efface !
 For they appeal from tyranny to God. — BYRON.

Find another sonnet for comparison with these. How does the sonnet compare with other poems in thought? In plan? In expression? Define it. Commit some fine sonnet to memory.

81. What is an elegy? What elegiac poem did Milton write? What one did Shelley write? What one did Tennyson write? Name some other elegiac poem.

What is a ballad? When were ballads originally written? Read one of the old Scottish ballads as given by Sir Walter Scott. What subjects were most frequently treated in ballads? What qualities of style are most prominent in them? What are their verse characteristics? Name a modern ballad and its author.

What is a song as distinct from a ballad? How do they differ in thought? In expression? Bring to class a song, prepared to describe its versification, and to tell what qualities of style are prominent in it.

MEMORY QUOTATIONS.

Verse.

A poem is the very image of life expressed in its eternal truth. — SHELLEY.

Poetry is the presentment in musical form to the imagination of noble grounds for the noble emotions. — JOHN RUSKIN.

Poetry is the concrete and artistic expression of the human mind in emotional and rhythmical language. — WATTS, *Encyclopædia Britannica*.

The pleasure afforded by poetic rhythm is that of expecting the fulfilment of a recognized law of cadence, while the pleasure afforded by prose rhythm is that its cadences should come upon us by surprise. — *Appleton's Journal*.

Though the poet's matter nature be,
His art doth give the fashion,

For a good poet's made as well as born.

— BEN JONSON.

Poems are heavenly things,
And only souls with wings
May reach them where they grow,
May pluck and bear below,
Feeding the nations thus
With food all glorious.

Verses are not of these ;
They bloom on earthly trees,
Poised on a low-hung stem,
And those may gather them
Who cannot fly to where
The heavenly gardens are.

— SUSAN COOLIDGE, from the prelude to *Verses*.

Poetry is thought touched with imagination and emotion.
—SHAIRP.

I think it will be found that the grand style arises in poetry when a noble nature, poetically gifted, treats with simplicity or with serenity a serious subject. — MATTHEW ARNOLD.

Unless one's thought packs more neatly in verse than in prose, it is wiser to refrain. — LOWELL.

For me verses have no other aim than to call to life nobler and better sentiments than we feel and express in everyday life. — TENNYSON, quoted by Stedman.

METHODS OF TREATMENT.**I. Description.**

82. In the following selection decide where Description ends and Narration begins. How do you know the difference?

Formed in the best proportions of her sex, Rowena was tall in stature, yet not so much so as to attract observation on account of superior height. Her complexion was exquisitely fair, but the noble cast of her head and features prevented the insipidity which sometimes attaches to fair beauties. Her clear blue eye, which sate enshrined beneath a graceful eyebrow of brown, sufficiently marked to give expression to the forehead, seemed capable to kindle as well as melt, to command as well as to beseech. If mildness were the more natural expression of such a combination of features, it was plain, that in the present instance, the exercise of habitual superiority, and the reception of general homage, had given to the Saxon lady a loftier character, which mingled with and qualified that bestowed by nature.

Her profuse hair, of a color betwixt brown and flaxen, was arranged in a fanciful and graceful manner in numerous ringlets. . . . These locks were braided with gems, and being worn at full length, intimated the noble birth and freeborn condition of the maiden. A golden chain to which was attached a small reliquary of the same metal hung around her neck. She wore bracelets on her arms, which were bare. Her dress was an undergown and kirtle of pale sea-green silk, over which hung a long loose robe, which reached to the ground, having very wide sleeves, which came down, however, very little below the elbow. This robe was crimson and manufactured out of the very finest wool. A veil of silk, interwoven with gold, was

attached to the upper part of it, which could be, at the wearer's pleasure, either drawn over the face and bosom after the Spanish fashion, or disposed as a sort of drapery around the shoulders.

When Rowena perceived the Knight Templar's eyes bent on her with an ardor, that, compared with the dark caverns under which they moved, gave them the effect of lighted charcoal, she drew with dignity the veil around her face, as an intimation that the determined freedom of his glance was disagreeable. Cedric saw the motion and its cause. "Sir Templar," said he, "the cheeks of our Saxon maidens have seen too little of the sun to enable them to bear the fixed glance of a crusader."

How do objects of Description differ from objects of Narration? What essential in narrative must usually be shut out of descriptive writing? Define Description. How are the objects with which it deals associated with each other? What classes of things is it possible to describe?

83. Selection of Details. Bring to class to read a short description of some bit of natural scenery. In this description are all the details given? How many and which ones are selected? Is the picture which the description presents to your mind a distinct or a vague one? Can you tell why? Can you tell the purpose of the author in giving this description? How do you recognize his purpose? Has his purpose anything to do with his selection of details?

Write a description of a tree so that a traveller may recognize it and use it as a landmark. Write a description of another tree, in order to learn its name

from a botanist. Of another to impress the reader with its unusual beauty and grace. Of another to indicate its fitness for a definite use, as the mast of a ship.

How many details are ordinarily necessary? May too many be given? Bring to class a description containing too many details. Newspapers often contain such descriptions. What is the effect of such redundancy of details?

84. State the law of purpose which shall govern the selection of details. In the following descriptions how is brevity of details gained, and yet the purpose secured?

1. I shall never forget my ride and my introduction to the great Johnston elm. . . . As I rode along the pleasant way, watching eagerly for the object of my journey, the rounded tops of the elms rose from time to time at the roadside. Wherever one looked taller and fuller than the rest, I asked myself, — "Is this it?" but as I drew nearer, they grew smaller, — or it proved, perhaps, that two standing in a line looked like one, and so deceived me. At last, all at once, when I was not thinking of it, — I declare to you it makes my flesh creep when I think of it now, — all at once I saw a great, green cloud swelling in the horizon, so vast, so symmetrical, of such Olympian majesty and imperial supremacy among the lesser forest growths, that my heart stopped short, then jumped at my ribs as a hunter springs at a five-barred gate, and I felt all through me, without need of uttering the words, — "This is it!" — O. W. HOLMES.

2. In the afternoon they came unto a land,
In which it seemed always afternoon.
All round the coast the languid air did swoon,

Breathing like one that hath a weary dream.
Full-faced above the valley stood the moon ;
And like a downward smoke, the slender stream
Along the cliff to fall and pause and fall did seem.
A land of streams ! some, like a downward smoke,
Slow-dropping veils of thinnest lawn did go ;
And some through wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below. — TENNYSON.

In the preceding extracts how does the anticipation of the traveller affect the description? How does the effect on the writer affect the brevity of the description? How does the use of figures affect brevity? In the preceding descriptions, note the purpose of each detail mentioned.

Write three different descriptions of a building, with as many different purposes in mind. Try to make them as brief as possible by some of the devices used in the preceding descriptions.

85. Point of View. In writing your descriptions, where did you imagine yourself in relation to the building? Were you each time in the same place? Would it be wise to change your point of view in the middle of a description? What effect would it have upon the general impression? Notice how this difficulty is avoided in Selection 4, page 154. Is it necessary to mention your point of view? What is the point of view in Selection 2, page 153? Should the point of view be definitely determined in your mind? Give reasons for your opinion. What difference in the description will near-

ness or remoteness of the point of view make? Before answering this question refer to the description from Ruskin, page 67, the one from "Lorna Doone," page 68, and the one from William Winter, page 80. What has the point of view to do with completeness of description? Write a description of a scene from a window, retaining the window strictly as the point of view, and keeping a definite purpose in mind.

86. In the following descriptions find the point of view and the purpose, and analyze to show the details given, the reasons for giving them, and their arrangement.

1. In these times of ours, though concerning the exact year there is no need to be precise, a boat of dirty and disreputable appearance, with two figures in it, floated on the Thames between Southwark Bridge, which is of iron, and London Bridge, which is of stone, as an autumn evening was closing in. The figures in this boat were those of a strong man with ragged grizzled hair, and a sun-browned face, and a dark girl of nineteen or twenty, sufficiently like him to be recognizable as his daughter. The girl rowed, pulling a pair of sculls very easily; the man, with the rudder lines slack in his hands, and his hands loose in his waistband, kept an eager lookout. He had no net, hook, or line, and he could not be a fisherman; his boat had no cushion for a sitter, no paint, no inscription, no appliance beyond a rusty boat-hook and a coil of rope, and he could not be a waterman; his boat was too small and too crazy to take in cargo for delivery, and he could not be a lighter-man or river-carrier; there was no clue to what he looked for, but he looked for something, with a most intent and searching gaze. The tide, which had turned an hour before, was running

down, and his eyes watched every little race and eddy in its broad sweep, as the boat made slight headway against, or drove stern foremost before it, according as he directed his daughter by a movement of his head. She watched his face as earnestly as he watched the river. But in the intensity of her look there was a touch of dread or horror. Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered, and its sodden state, this boat and the two figures in it obviously were doing something that they often did, and were seeking what they often sought. Half savage as the man showed, with no covering on his matted head, with his brown arms bare to between the elbow and the shoulder, with the loose knot of a looser kerchief lying low on his bare breast in a wilderness of beard and whisker, with such dress as he wore seeming to be made out of the mud that begrimed his boat, still there was business-like usage in his steady gaze. So with every lithe action of the girl, with every turn of her wrist, perhaps most of all with her look of dread or horror, they were things of usage. — CHARLES DICKENS, *Our Mutual Friend*.

What is the purpose of telling what the boat did not have? Does the use of such details detract from brevity? Is there any plan recognizable in the arrangement of the details; if so, what is it?

2. Let us look at Cambridge of thirty years since. The seat of the oldest college in America, it had, of course, some of that cloistered quiet which characterizes all university towns. . . . But underlying this, it had an idiosyncrasy of its own. Boston was not yet a city, and Cambridge was still a country village, with its own habits and traditions, not yet feeling too strongly the force of suburban gravitation. Approaching it from the west by what was called the New Road, . . . you would pause on the brow of Symonds Hill to enjoy a view singularly soothing

and placid. In front of you lay the town, tufted with elms, lindens, and horse-chestnuts, which had seen Massachusetts a colony, and were fortunately unable to emigrate with the Tories by whom, or by whose fathers, they were planted. Over it rose the noisy belfry of the college, the square, brown tower of the church and the slim, yellow spire of the parish meeting-house, by no means ungraceful, and then an invariable characteristic of New England religious architecture. On your right, the Charles slipped smoothly through green and purple salt meadows, darkened, here and there, with the blossoming black grass as with a stranded cloud shadow. Over these marshes, level as water, but without its glare, and with softer and more soothing gradations of perspective, the eye was carried to a horizon of softly rounded hills. To your left hand, upon the Old Road, you saw some half-dozen dignified old houses of the colonial time, all comfortably fronting southward. If it were early June, the rows of horse chestnuts along the fronts of these houses showed, through every crevice of their dark heap of foliage, and on the end of every drooping limb, a cone of pearly flowers, while the hill behind was white or rosy with the crowding blooms of various fruit trees. There is no sound, unless a horseman clatters over the loose planks of the bridge, while his antipodal shadow glides silently over the mirrored bridge below. — J. R. LOWELL, 1854.

What is the plan of arrangement in the above selection? Does it at all assist in forming a mental picture of the scene? In how many of the preceding descriptions do we find a general view given first, followed by more detailed views of the parts? How does this assist our mental picture?

87. Mark Twain published some years ago in a California newspaper a description of a wonderful stone

image said to have been dug up by some miners. The account was long and somewhat minute, giving in detail the position of each part of the body; but with so little system in arrangement of details, that only the most painstaking reader could discover that the image was described as having the fingers of both hands outspread, the thumb of one hand touching the nose, and the little finger touching the thumb of the other hand in the street-gamin's attitude of derision. This position was intended to indicate that the entire description was a hoax; but the article was copied as an account of a genuine discovery, by reputable papers all over the country, before the author in a second article explained his motive, and showed how indefinite must be the ideas gained from poorly written descriptions.

Are such descriptions still common in newspapers? See if you can find one to read to the class.

88. In the following selection note the changes of point of view, the plan of each separate description, and the thread that links the various details together in each.

The morning is serene and lovely; the sun has not gained sufficient power to destroy the freshness of the night; we will mount to the summit of the Tower of Comares, and take a bird's-eye view of Granada and its environs.

At length we are upon the terraced roof, and may take breath for a moment, while we cast a general eye over the splendid panorama of city and country, of rocky mountain, verdant

valley, and fertile plain ; of castle, cathedral, Moorish towers and Gothic domes, crumbling ruins and blooming groves.

Let us approach the battlements and cast our eyes immediately below. See — on this side we have the whole plan of the Alhambra laid open to us, and can look down into its courts and gardens. At the foot of the tower is the Court of the Alberca with its great tank or fish-pool bordered with flowers ; and yonder is the Court of Lions, with its famous fountain and its light Moorish arcades ; and in the centre of the pile is the little garden of Lindaraxa, buried in the heart of the building, with its roses and citrons and shrubbery of emerald green.

That belt of battlements studded with square towers, straggling round the whole brow of the hill, is the outer boundary of the fortress. Some of the towers, you may perceive, are in ruins, and their massive fragments are buried among vines, fig trees, and aloes.

Let us look on this northern side of the tower. It is a giddy height ; the very foundations of the tower rise above the groves of the steep hillside. And see, a long fissure in the massive walls shows that the tower has been rent by some of the earthquakes, which from time to time have thrown Granada into consternation ; and which, sooner or later, must reduce this crumbling pile to a mere mass of ruin. The deep, narrow glen before us, which gradually widens as it opens from the mountain, is the valley of the Darro ; you see the little river winding its way under embowered terraces, and among orchards and flower-gardens. It is a stream famous in old times for yielding gold, and its sands are still sifted, occasionally, in search of the precious ore.

Some of those white pavilions which here and there gleam from among the groves and vineyards were rustic retreats of the Moors, to enjoy the refreshment of their gardens.

The airy palace, with its tall white towers and long arcades, which breast yon mountain, among pompous groves and hanging gardens, is the Generaliffe, a summer palace of the Moorish

kings, to which they resorted during the sultry months, to enjoy a still more breezy region than that of the Alhambra. The naked summit of the height above it, where you behold some shapeless ruins, is the seat of the Moor ; so called from having been a retreat of the unfortunate Boabdil during the time of an insurrection, where he seated himself and looked down mournfully upon his rebellious city.

A murmuring sound of water now and then rises from the valley. It is from the aqueduct of yon Moorish mill nearly at the foot of the hill. The avenue of trees beyond is the Alameda, along the bank of the Darro, a favorite resort in evenings and a rendezvous of lovers in the summer nights, when the guitar may be heard at a late hour from the benches along its walks. At present there are but a few loitering monks to be seen there, and a group of water-carriers from the fountain of Avellanos.

You start ! 'Tis nothing but a hawk we have frightened from his nest. This old tower is a complete brooding-place for vagrant birds. The swallow and martlet abound in every chink and cranny, and circle about it the whole day long ; while at night, when all other birds have gone to rest, the moping owl comes out of its lurking-place, and utters its boding cry from the battlements. See how the hawk we have dislodged sweeps away below us, skimming over the tops of the trees, and sailing up to ruins above the Generaliffe.

Let us leave this side of the tower and turn our eyes to the west. Here you behold in the distance a range of mountains bounding the Vega, the ancient barrier between Moslem Granada and the land of the Christians. Among the heights you may still discern warrior towns, whose gray walls and battlements seem of a piece with the rocks on which they are built ; while here and there is a solitary watch-tower mounted in some lofty point, and looking down, as if it were from the sky, into the valleys on either side. It was down the defiles of these mountains, by the pass of Lope, that the Christian armies descended to the Vega.

It was round the base of yon gray and naked mountain, almost insulated from the rest, and stretching its bald rocky promontory into the bosom of the plain, that the invading squadrons would come bursting into view, with flaunting banners and the clangor of drums and trumpets. How changed is the scene ! Instead of the glittering line of mailed warriors, we behold the patient train of the toilful muleteer slowly moving along the skirts of the mountain.

Behind that promontory is the eventful Bridge of Pinos, renowned for many a bloody strife between Moors and Christians ; but still more renowned as being the place where Columbus was overtaken and called back by the messenger of Queen Isabella, just as he was departing in despair to carry his project of discovery to the court of France.

Behold another place famous in the history of the discoverer ; yon line of walls and towers, gleaming in the morning sun in the very centre of the Vega, is the city of Santa Fé, built by the Catholic sovereigns during the siege of Granada, after a conflagration had destroyed their camp. It was to these walls that Columbus was called back by the heroic queen, and within them the treaty was concluded that led to the discovery of the Western World.

Here, to the south, the eye revels on the luxuriant beauties of the Vega, a blooming wilderness of grove and garden and teeming orchards, with the Xenil winding through it in silver links and feeding innumerable rills conducted through ancient Moorish channels, which maintain the landscape in perpetual verdure. Here are the beloved gardens and bowers and rural retreats for which the Moors fought with such desperate valor. The very farm-houses and hovels, which are now inhabited by the boors, retain traces of arabesques and other tasteful decorations, which show them to have been elegant residences in the days of the Moslems.

Beyond the embowered region of the Vega you behold, to the south, a line of arid hills down which a long train of mules

is slowly moving. It was from the summit of one of those hills that the unfortunate Boabdil cast back his last look upon Granada and gave vent to the agony of his soul. It is the spot famous in song and story, "The Last Sigh of the Moor."

Now raise your eyes to the snowy summit of yon pile of mountains, shining like a white summer cloud on the blue sky. It is the Sierra Nevada, the pride and delight of Granada; the source of her cooling breezes and perpetual verdure, of her gushing fountains and perennial streams. It is this glorious pile of mountains that gives to Granada that combination of delight so rare in a southern city—the fresh vegetation, and the temperate airs of a northern climate, with the vivifying power of a tropical sun, and the cloudless azure of a southern sky. It is this aerial treasure of snow, which, melting in proportion to the increase of the summer heat, sends down rivulets and streams through every glen and gorge of the Alpuxarras, diffusing emerald verdure and fertility throughout a chain of happy and sequestered valleys.

These mountains may well be called the glory of Granada. They dominate the whole extent of Andalusia, and may be seen from its most distant parts. The muleteer hails them as he views their frosty peaks from the sultry level of plain, and the Spanish mariner on the deck of his bark far, far off, on the bosom of the blue Mediterranean, watches them with a pensive eye, thinks of delightful Granada, and chants in low voice some old romance about the Moors.

But enough; the sun is high above the mountains, and is pouring his full fervor upon our heads. Already the terraced roof is hot beneath our feet; let us abandon it, and descend and refresh ourselves under the arcades by the Fountain of Lions. — WASHINGTON IRVING.

In the preceding, why is the general view given first? What do you notice about the details given in this gen-

eral view? What purpose governs the selection of the details? In what direction is the first limited view taken? How do you know? What determines the order in which the different details are mentioned in this view? Do you see any similarity in the description of each? What causes this similarity? What is the order of details in the northern view? Why is this order chosen? Are any details given that seem at first unnecessary? Can you see any purpose in their use? How in each case does the author indicate his changing point of view? In what order does he mention details in the western view? What is the trend of thought here that links these details together? How are details chosen to emphasize this thought? In the southern view what order is chosen? Why? What is the linking thought here? What is the purpose of the various details about the mountains? Why is this description left until the last? Is the point of view well chosen in the selection? Give reasons for your opinion. From what you have noticed of point of view and of arrangement, what do you think necessary in order to have the description a unit, making a definite picture to the mind? Write a law for Unity of Description.

89. In the following descriptions show how the laws of Description are observed; if they are in any way faulty, show how, and how they may be improved.

1. Chanticleer himself, though stalking on two stilt-like legs, with the dignity of interminable descent in all his gestures, was hardly bigger than an ordinary partridge; his two wives were

about the size of quails ; and as for the one chicken, it looked small enough to be still in the egg, and, at the same time sufficiently old, withered, wizened, and experienced, to have been the founder of the antiquated race. Instead of being the youngest of the family, it rather seemed to have aggregated into itself the ages, not only of these living specimens of the breed, but of all its forefathers and foremothers, whose united excellencies and oddities were squeezed into its little body. Its mother evidently regarded it as the one chicken of the world, and as necessary, in fact, to the world's continuance, or, at any rate, to the equilibrium of the present state of affairs, whether in church or state. — HAWTHORNE, *House of Seven Gables*.

2. Long lines of cliff breaking have left a chasm ;
And in the chasm are foam and yellow sands ;
Beyond, red roofs about a narrow wharf
In cluster ; ' then a moulder'd church ; and higher
A long street climbs to one tall-tower'd mill ;
And high in heaven behind it a gray down
With Danish barrows ; and a hazel wood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

— TENNYSON, *Enoch Arden*.

3. The quaint old room was furnished with that profound regard for angles which characterizes the New England country house adorned by the taste of fifty years ago. An uncompromising sofa loftily elevated its antique back, and contemplated with austere approval a line of rigidly upright chairs placed at exact distances upon the parallelograms of the carpet, and flanked by two triangular footstools. Everywhere was solidity, regularity, the quintessence of stiffness, except in a deep recessed window where a pretty modern Vandal, with fluffy golden hair, was curled up upon the faded damask cushions, and gazing with wide-open saucy eyes upon the treasures of

time surrounding her. — BLANCHE WILLIS HOWARD, *One Summer*.

4. On parting with the old angler I inquired after his place of abode; and happening to be in the neighborhood of the village a few evenings afterward, I had the curiosity to seek him out. I found him living in a small cottage, containing only one room, but a perfect curiosity in its method and arrangement. It was on the skirts of the village, on a green bank, a little back from the road, with a small garden in front, stocked with kitchen herbs, and adorned with a few flowers. The whole front of the cottage was overrun with a honeysuckle. On the top was a ship for a weathercock. The interior was fitted up in a truly nautical style, his ideas of comfort and convenience having been acquired on the berth-deck of a man-of-war. A hammock was slung from the ceiling, which, in the daytime, was lashed up so as to take up but little room. From the centre of the chamber hung the model of a ship, of his own workmanship. Two or three chairs, a table, and a large sea-chest, formed the principal movables. About the wall were stuck up naval ballads, . . . intermingled with pictures of sea-fights, among which the battle of Camperdown held a distinguished place. The mantelpiece was decorated with sea-shells; over which hung a quadrant, flanked by two woodcuts of most bitter looking naval commanders. His implements for angling were carefully disposed on nails and hooks about the room. On a shelf was arranged his library, containing a work on angling, much worn, a Bible covered with canvas, an odd volume or two of voyages, a nautical almanac, and a book of songs.

— IRVING.

5. After I had with great labor and difficulty got to the top, I saw my fate, to my great affliction, viz., that I was in an island environed every way with the sea, no land to be seen except some rocks, which lay a great way off, and two small islands, less than this, which lay about three leagues to the west. I

found also that the island I was in was barren, and, as I had good reason to believe, uninhabited, except by wild beasts, of whom, however, I saw none. — DANIEL DEFOE, *Robinson Crusoe*.

90. Read Lowell's "Pictures from Appledore," select three descriptions that please you, and in one of them show the plan, in another how the details fit the purpose, and in the third, how brevity of description is gained. What feeling is roused in the "Pictures from Appledore"? What feeling is roused in the following description? How is this feeling excited? Is it by words? by rhythm? by figurative language? by sentence-structure?

THE COLORADO DESERT.

Thou brown, bare-breasted, voiceless mystery,
Hot sphinx of nature, cactus-crowned, what hast thou done?
Unclothed and mute as when the groans of chaos turned
Thy naked, burning bosom to the sun.
The mountain silence hath speech, the rivers sing,
Thou answerest never unto anything.
Pink-throated lizards pant in thy slim shade;
The horned toad runs rustling in the heat;
The shadowy gray coyote, born afraid,
Steals to some brackish spring and laps and prowls
Away, and howls and howls and howls and howls,
Until the solitude is shaken with an added loneliness.
Thy sharp mescal shoots up a giant stalk,
Its century of yearning, to the sunburnt skies,
And drips rare honey from the lips
Of yellow waxen flowers, and dies.
Some lengthwise sun dried shapes with feet and hands,
And thirsty mouths pressed on the sweltering sands,

Mark here and there a grewsome, graveless spot,
Where some one drank thy scorching hotness and is not !
God must have made thee in His anger and forgot.

— LIPPINCOTT.

91. In which of the preceding descriptions are the scenes so well suggested that two equally good painters, working independently of each other, would probably make similar pictures of them? How does word-painting differ from picture-painting? Why should it be so? Describe in writing three landscapes, in one letting the coloring be the thread of the description, in the second form, and in the third, relative position. Describe a sunrise scene, once, letting color be the thread, and again, making the characteristic sounds the links that bind the description.

Describe a firelit interior. Describe a scene of busy labor of some kind common in your locality. Write three descriptions of persons, in one dwelling upon dress, in another upon form and position, and in the third on expression in face and attitude. Describe a picture which you have seen which tells a story in itself.

Try in all your descriptions to observe the laws of Description and to be economical of words but not of thoughts. Make a few words tell much. In selecting subjects for description take those which you have really seen and enjoyed. When at a loss in selection of details, remember that those which most forcibly impressed you will probably have the same effect upon others.

92. Select at least three descriptions each of objects or of persons from one or more of the following authors: —Tennyson, Dickens, J. Fenimore Cooper, George Eliot, Hawthorne, Macaulay, Prescott, Victor Hugo; in these descriptions find what you can of the author's peculiarities of Description and his method of arrangement. Write the results of your investigations.

93. Description of Mental States. Can we describe objects that cannot be perceived by the senses? Name such objects and show that they may be described. How do such Descriptions compare in difficulty with Descriptions of objects of sense? Give reasons why this is so. In the following description how is ambiguity in describing mental states avoided? How does the Description of surrounding objects of sense aid you here in appreciation of mental states? Are these Descriptions well managed in connection with the main purpose?

The wild mustard in southern California is like that spoken of in the New Testament, in the branches of which the birds of the air may rest. Coming up out of the earth, so slender a stem that dozens can find starting-point in an inch, it darts up, a slender, straight shoot, five, ten, twenty feet, with hundreds of fine feathery branches locking and interlocking with all the other hundreds around it, till it is an inextricable network like lace. Then it bursts into yellow bloom still finer, more feathery and more lacelike. The stems are so infinitesimally small, and of so dark a green, that at a short distance they do not show, and the cloud of blossoms seems floating in the air; at times it looks like golden dust. With a clear blue sky behind it, as

it is often seen, it looks like a golden snowstorm. The plant is a tyrant and a nuisance, — the terror of the farmer ; it takes riotous possession of a whole field in a season ; once in, never out ; for one plant this year, a million the next ; but it is impossible to wish that the land were freed from it. Its gold is as distinct a value to the eye as the nugget gold is in the pocket.

Father Salvierderra soon found himself in a veritable thicket of these delicate branches, high above his head, and so interlaced that he could make headway only by slowly and patiently disentangling them, as one would disentangle a skein of silk. It was a fantastic sort of dilemma, and not unpleasing. Except that the Father was in haste to reach his journey's end, he would have enjoyed threading his way through the golden meshes. Suddenly he heard faint notes of singing. He paused, — listened. It was the voice of a woman. It was slowly drawing nearer, apparently from the direction in which he was going. At intervals it ceased abruptly, then began again ; as if by a sudden but brief interruption, like that of question and answer. Then, peering ahead through the blossoms, he saw them waving and bending, and heard sounds as if they were being broken. Evidently some one entering on the path from the opposite end had been caught in the fragrant thicket as he was. The notes grew clearer, though still low and sweet as the twilight notes of the thrush ; the mustard branches waved more and more violently ; light steps were now to be heard. Father Salvierderra stood still as one in a dream, his eyes straining forward into the golden mist of blossoms. In a moment more came, distinct and clear to his ear, the beautiful words of the second stanza of St. Francis's inimitable lyric, "The Canticle of the Sun" : "Praise be to Thee, O Lord, for all Thy creatures, and especially for our brother the Sun, — who illuminates the day, and by his beauty and splendor shadows forth unto us Thine." "Ramona !" exclaimed the Father,

his thin cheeks flushing with pleasure, "The blessed child!" and as he spoke, her face came into sight, set in a swaying frame of the blossoms, as she parted them lightly to right and left with her hands, and half crept, half danced through the loophole openings thus made. Father Salvierderra was past eighty, but his blood was not too old to move quicker at the sight of this picture. A man must be dead not to thrill at it. Ramona's beauty was of the sort to be best enhanced by the waving gold which now framed her face. She had just enough of olive-tint in her complexion to underlie and enrich her skin without making it swarthy. Her hair was like her Indian mother's, heavy and black, but her eyes were like her father's, steel-blue. Only those who came very near to Ramona knew, however, that her eyes were blue, for the heavy black eyebrows and long black lashes so shaded and shadowed them that they looked black as night. At the same instant that Father Salvierderra first caught sight of her face, Ramona also saw him, and crying out joyfully, "Ah, Father, I knew you would come by this path, and something told me you were near!" she sprang forward and sank on her knees before him, bowing her head for his blessing. In silence he laid his hands on her brow. It would not have been easy for him to speak to her at that first moment. She had looked to the devout old monk, as she sprang through the cloud of golden flowers, the sun falling on her bared head, her cheeks flushed, her eyes shining, more like an apparition of an angel or saint, than like the flesh-and-blood maiden whom he had carried in his arms when she was a babe.

—HELEN HUNT JACKSON, *Ramona*.

94. In the following descriptions, how is our conception of the mental states aided?

O Jerusalem, Jerusalem, thou that stonest the prophets and killest them that are sent unto thee, how often would I have

gathered thy children together even as a hen gathers her chickens under her wings, and ye would not ! — CHRIST.

Tito had an unconquerable aversion to anything unpleasant, even when an object very much loved and desired was on the other side of it. He had risen early ; had waited ; had seen sights, and had been already walking in the sun. He was inclined for a siesta, and inclined all the more because little Tessa was there, and seemed to make the air softer. He lay down on the grass again, putting his cap under his head on a green turf by the side of Tessa. That was not quite comfortable ; so he moved again, and asked Tessa to let him rest his head against her lap ; and in that way he soon fell asleep. Tessa sat quiet as a dove on its nest, just venturing, when he was fast asleep, to touch the wonderful dark curls that fell backward from his ear. She was too happy to go to sleep — too happy to think that Tito would wake up, and that then he would leave her, and she must go home. It takes very little water to make a perfect pool for a tiny fish, where it will find its world and paradise all in one, and never have a presentiment of the dry bank. — GEORGE ELIOT.

He felt as if a serpent had begun to coil about his limbs.

His blood curdled uncomfortably at the old fellow's touch.

Not many days ago, I saw at breakfast the notablest of all your Notabilities, Daniel Webster. He is a magnificent specimen ; you might say to all the world, This is your Yankee Englishman, such limbs we make in Yankeeland ! As a Logician, Advocate, and Parliamentary Hercules, one would incline to back him at first sight against all the extant world. The tanned complexion, that amorphous craglike face ; the dull black eyes under their precipice of brows, like dull anthracite furnaces, needing only to be blown ; the mastiff mouth, accurately closed : — I have not traced as much of

silent Berserker rage, that I remember of in any other man.
— CARLYLE.

95. What mental states are indicated in the following, and how are they suggested? Is such suggestion as effective as fuller description?

A few hours later, the whole of the little town was shaken to its very foundations, by something like an earthquake, accompanied by an ominous, booming sound which brought people flocking out of their houses, with white faces. Some of them had heard it before — all knew what it meant. From the colliers' cottages poured forth women, shrieking and wailing, — women who bore children in their arms and had older ones dragging at their skirts, and who made their desperate way to the pit with one accord. From houses and workshops there rushed men, who, coming out in twos and threes, joined each other, and, forming a breathless crowd, ran through the streets scarcely daring to speak a word — and all ran toward the pit.

There were scores at the mouth in five minutes; in ten minutes there were hundreds; and above all the clamor rose the cry of women:

“ My mester's down ! ”

“ An' mine ! ”

“ Four lads o' mine is down ! ”

“ Three o' mine ! ”

“ My little un's theer — th' youngest — nobbut ten year old, poor little chap, an' on'y been at work a week ! ”

“ Ay, wenches, God ha' mercy on us aw — God ha' mercy ! ”
And then more shrieks and wails in which the terror-stricken children joined.

It was a fearful sight. How many lay dead and dying in the noisome darkness below, God only knew ! How many lay

mangled and crushed, waiting for their death, Heaven only could tell !

In five minutes after the explosion occurred, a slight figure in clerical garb made its way through the crowd with an air of excited determination.

"Th' parson's feart," was the general comment.

"My men," he said, raising his voice so that all could hear, "can any of you tell me who last saw Fergus Derrick?"

There was a brief pause, and then came a reply from a collier who stood near.

"I coom up out o' th' pit an hour ago," he said ; "I were th' last as coom up, an' it were on'y chance as browt me. Derrick wur wi' his men i' th' new part o' th' mine. I seed him as I passed through."

Grace's face became a shade or so paler, but he made no more inquiries. His friend either lay dead below, or was waiting for his doom at that very moment. He stepped a little farther forward.

"Unfortunately for myself, at present," he said, "I have no practical knowledge of the nature of these accidents. Will some of you tell me how long it will be before we can make our first effort to rescue the men who are below?"

Did he mean to volunteer — this young whipper-snapper of a parson? And if he did, could he know what he was doing?

"I ask you," he said, "because I wish to offer myself as a volunteer at once ; I think I am stronger than you imagine, and at least my heart will be in the work. I have a friend below, — myself," his voice altering its tone and losing its firmness, — "a friend who is worthy the sacrifice of ten such lives as mine if such a sacrifice could save him."

One or two of the older and more experienced spoke up. Under an hour it would be impossible to make the attempt — it might even be a longer time, but in an hour they might, at least, make their first effort.

If such was the case, the parson said, the intervening period must be turned to the best account. In that time much could be thought of and done which would assist themselves and benefit the sufferers. He called upon the strongest and most experienced, and almost without their recognizing the prominence of his position, led them on in the work. He even rallied the weeping women and gave them something to do. One was sent for this necessary article, and another for that. A couple of boys were despatched to the next village for medical assistance, so that there need be no lack of attention when it was required. He took off his broadcloth and worked with the rest of them until all the necessary preparations were made, and it was considered possible to descend into the pit.

—FRANCES HODGSON BURNETT, *That Lass o' Lowrie's*.

96. Which is the easier to describe, one's own mental state or that of another? Why? What qualities of mind should one need to describe well the mental state of another? To describe the mental state of an imaginary character?

What laws observed in describing objects of sense are applicable to the Description of mental states? How do these laws compare in importance in their application to Descriptions of objects of sense and of mental states? How are these laws observed in the preceding Descriptions?

97. Examine two or more of the following authors for descriptions of mental states, and write the results of your investigations: Dickens, Thackeray, George Eliot, Hawthorne, Motley, Carlyle, Victor Hugo, J. R. Green, H. H. Jackson, Elizabeth Stuart Phelps, George

Macdonald, W. D. Howells, William Blackmore, Ian MacLaren, Anthony Hope, William Black, Henry James.

98. Write descriptions of three mental states which you remember to have experienced; let them be noteworthy, and such as you vividly remember.

Write an imaginary legend connected with some locality in your neighborhood. Let it contain a description of the locality, and a description of the mental state of some person connected with it.

Write a description of the mental state of one of your favorite characters in history at some crisis in his or her life.

99. Descriptions of Character. Review the character descriptions in "Snow-Bound." How do you think these estimates of character were formed? How does the description of character differ from the description of a mental state?

Elizabeth was now in her twenty-fifth year. Personally she had more than her mother's beauty; her figure was commanding, her face long but queenly and intelligent, her eyes quick and fine. She had grown up amidst the liberal culture of Henry's court a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar. She studied every morning the Greek Testament, and followed this by the tragedies of Sophocles or orations of Demosthenes, and could "rub up her rusty Greek" at need to bandy pedantry with a Vice Chancellor. But she was far from being a mere pedant. The new literature which was springing up around her found constant welcome in her court. She spoke Italian

and French as fluently as her mother tongue. She was familiar with Ariosto and Tasso. Even amidst the affectation and love of anagrams and puerilities which sullied her later years, she listened with delight to the "Faery Queene," and found a smile for "Master Spenser" when he appeared in her presence. Her moral temper recalled in its strange contrasts the mixed blood within her veins. She was at once the daughter of Henry and of Anne Boleyn. From her father she inherited her frank and hearty address, her love of popularity and of free intercourse with the people, her dauntless courage and her amazing self-confidence. Her harsh, manlike voice, her impetuous will, her pride, her furious outbursts of anger, came to her with her Tudor blood. She rated great nobles as if they were schoolboys; she met the insolence of Essex with a box on the ear; she would break now and then into the gravest deliberations to swear at her minister like a fishwife. But strangely in contrast with the violent outlines of her Tudor temper stood the sensuous, self-indulgent nature she derived from Anne Boleyn. Splendor and pleasure were with Elizabeth the very air she breathed. Her delight was to move in perpetual progresses from castle to castle through a series of gorgeous pageants, fanciful and extravagant as a Caliph's dream. She loved gaiety and laughter and wit. A happy retort or a finished compliment never failed to win her favor. She hoarded jewels. Her dresses were innumerable. Her vanity remained, even to old age, the vanity of a coquette in her teens. No adulation was too fulsome for her, no flattery of her beauty too gross. "To see her was heaven," Hatton told her, "the lack of her was hell." She would play with her rings that her courtiers might note the delicacy of her hands; or dance a coranto that the French ambassador, hidden dexterously behind a curtain, might report her sprightliness to his master. Her levity, her frivolous laughter, her unwomanly jests, gave color to a thousand scandals. Her character, in fact, like her portraits, was utterly without

shade. Of womanly reserve or self-restraint she knew nothing. No instinct of delicacy veiled the voluptuous temper which had broken out in the romps of her girlhood and showed itself almost ostentatiously throughout her later life. Personal beauty in a man was a sure passport to her liking. She patted handsome young squires on the neck when they knelt to kiss her hand, and fondled her "Sweet Robin," Lord Leicester, in the face of the court.

It was no wonder that the statesmen whom she outwitted held Elizabeth almost to the last to be little more than a frivolous woman, or that Philip of Spain wondered how "a wanton" could hold in check the policy of the Escorial. But the Elizabeth whom they saw was far from being all of Elizabeth. The wilfulness of Henry, the triviality of Anne Boleyn, played over the surface of a nature hard as steel, a temper purely intellectual, the very type of reason untouched by imagination or passion. Luxurious and pleasure loving as she seemed, Elizabeth lived simply and frugally, and she worked hard. Her vanity and caprice had no weight whatever with her in state affairs. The coquette of the presence chamber became the coolest and hardest of politicians at the council-board. Fresh from the flattery of her courtiers, she would tolerate no flattery in the closet; she was herself plain and downright of speech with her counsellors, and she looked for a corresponding plainness of speech in return. If any trace of her sex lingered in her actual statesmanship, it was seen in the simplicity and tenacity of purpose that often underlies a woman's fluctuations of feeling. It was this in part which gave her her marked superiority over the statesmen of her time. No nobler group of ministers ever gathered round a council-board than those who gathered round the council-board of Elizabeth. But she was the instrument of none. She listened, she weighed, she used or put by the counsels of each in turn, but her policy as a whole was her own. It was a policy, not of genius, but of good sense. Her aims were

simple and obvious : to preserve her throne, to keep England out of war, to restore civil and religious order. Something of womanly caution and timidity perhaps backed the passionless indifference with which she set aside the larger schemes of ambition which were ever opening before her eyes. She was resolute in her refusal of the Low Countries. She rejected with a laugh the offers of the Protestants to make her "head of the religion" and "mistress of the seas." But her amazing success in the end sprang mainly from this wise limitation of her aims. She had a finer sense than any of her counsellors of her real resources ; she knew instinctively how far she could go, and what she could do. Her cold, critical intellect was never swayed by enthusiasm or by panic either to exaggerate or to underestimate her risks or her power.

Of political wisdom indeed, in its larger and more generous sense, Elizabeth had little or none ; but her political tact was unerring. She seldom saw her course at a glance, but she played with a hundred courses, fitfully and discursively, as a musician runs his fingers over the keyboard, till she hit suddenly upon the right one. Her nature was essentially practical and of the present. She distrusted a plan in fact just in proportion to its speculative range or its outlook into the future. Her notion of statesmanship lay in watching how things turned out around her, and in seizing the moment for making the best of them. A policy of this limited, practical, tentative order was not only best suited to the England of her day, to its small resources and the transitional character of its religious and political belief, but it was one eminently suited to Elizabeth's peculiar powers. It was a policy of detail, and in details her wonderful readiness and ingenuity found scope for their exercise. "No War, my Lords," the Queen used to cry imperiously at the council-board, "No War !" but her hatred of war sprang less from her aversion to blood or to expense, real as was her aversion to both, than from the fact that peace left the field

open to the diplomatic manœuvres and intrigues in which she excelled. Her delight in the consciousness of her ingenuity broke out in a thousand puckish freaks, — freaks in which one can hardly see any purpose beyond the purpose of sheer mystification. She revelled in “byways” and “crooked ways.” She played with grave cabinets as a cat plays with a mouse, and with much of the same feline delight in the mere embarrassment of her victims. When she was weary of mystifying foreign statesmen she turned to find fresh sport in mystifying her own ministers. Had Elizabeth written the story of her reign she would have prided herself, not on the triumph of England or the ruin of Spain, but on the skill with which she had hoodwinked and outwitted every statesman in Europe during fifty years. Nor was her trickery without political value. Ignoble, inexpressibly wearisome as the Queen’s diplomacy seems to us now, tracing it as we do through a thousand despatches, it succeeded in its main end. It gained time, and every year that was gained doubled Elizabeth’s strength. Nothing is more revolting in the Queen, but nothing is more characteristic, than her shameless mendacity. It was an age of political lying, but in the profusion and recklessness of her lies Elizabeth stood without a peer in Christendom. A falsehood was to her simply an intellectual means of meeting a difficulty; and the ease with which she asserted or denied whatever suited her purpose was only equalled by the cynical indifference with which she met the exposure of her lies as soon as their purpose was answered. The same purely intellectual view of things showed itself in the dexterous use she made of her very faults. Her levity carried her gaily over moments of detection and embarrassment where better women would have died of shame. She screened her tentative and hesitating statesmanship under the natural timidity and vacillation of her sex. She turned her very luxury and sports to good account. There were moments of grave danger in her reign when the country remained indifferent to its perils, as it

saw the Queen give her days to hawking and hunting, and her nights to dancing and plays. Her vanity and affectation, her womanly fickleness and caprice, all had their part in the diplomatic comedies she played with the successive candidates for her hand. If political necessities made her life a lonely one, she had at any rate the satisfaction of averting war and conspiracies by love-sonnets and romantic interviews, or of gaining a year of tranquillity by the dexterous spinning out of a flirtation.

As we track Elizabeth through her tortuous mazes of lying and intrigue, the sense of her greatness is almost lost in a sense of contempt. But wrapped as they were in a cloud of mystery, the aims of her policy were throughout temperate and simple, and they were pursued with a singular tenacity. The sudden acts of energy which from time to time broke her habitual hesitation proved that it was no hesitation of weakness. Elizabeth could wait and finesse; but when the hour was come she could strike, and strike hard. Her natural temper indeed tended to a rash self-confidence rather than to self-distrust. She had, as strong natures always have, an unbounded confidence in her luck. "Her Majesty counts much on Fortune," Walsingham wrote bitterly; "I wish she would trust more in Almighty God." The diplomatists who censured at one moment her irresolution, her delay, her changes of front, censure at the next her "obstinacy," her iron will, her defiance of what seemed to them inevitable ruin. "This woman," Phillip's envoy wrote after a wasted remonstrance, "this woman is possessed by a hundred thousand devils." To her own subjects, indeed, who knew nothing of her manœuvres and retreats, of her "byways" and "crooked ways," she seemed the embodiment of dauntless resolution. Brave as they were, the men who swept the Spanish main or glided between the icebergs of Baffin's Bay never doubted that the palm of bravery lay with their Queen. Her steadiness and courage in the pursuit of her aims were equalled by the wisdom with which she chose the men to

accomplish them. She had a quick eye for merit of any sort, and a wonderful power of enlisting its whole energy in her service. . . . If in loftiness of aim her temper fell below many of the tempers of her time, in the breadth of its range, in the universality of its sympathy, it stood far above them all. . . . The versatility and many-sidedness of her mind enabled her to understand every phase of the intellectual movement of her day, and to fix by a sort of instinct on its higher representatives. But the greatness of the Queen rests above all on her power over her people. We have had greater and nobler rulers, but none so popular as Elizabeth. The passion of love, of loyalty, of admiration, which finds its most perfect expression in the "Faery Queene," pulsed as intensely through the veins of her meanest subjects. To England, during her reign of half a century, she was a virgin and a Protestant Queen ; and her immortality, her absolute want of religious enthusiasm, failed utterly to blur the brightness of the national ideal. Her worst acts broke fruitlessly against the general devotion. A Puritan, whose hand she hacked off in a freak of tyrannous resentment, waved the stump round his head, and shouted, "God save Queen Elizabeth !" Of her faults, indeed, England beyond the circle of her court knew little or nothing. The shiftings of her diplomacy were never seen outside the royal closet. The nation at large could only judge her foreign policy by its main outlines, by its temperance and good sense, and, above all, by its success. But every Englishman was able to judge Elizabeth in her rule at home, in her love of peace, her instinct of order, the firmness and moderation of her government, the judicious spirit of conciliation and compromise among warring factions, which gave the country an unexampled tranquillity at a time when almost every other country in Europe was torn with civil war. . . . Above all, there was a general confidence in her instinctive knowledge of the national temper. Her finger was always on the public pulse. She knew exactly

when she could resist the feeling of her people, and when she must give way before the new sentiment of freedom which her policy had unconsciously fostered. But when she retreated, her defeat had all the grace of victory ; and the frankness and unreserve of her surrender won back at once the love that her resistance had lost. Her attitude at home, in fact, was that of a woman whose pride in the well-being of her subjects, and whose longing for their favor, were the one warm touch in the coldness of her natural temper. If Elizabeth could be said to love anything, she loved England. "Nothing," she said to her first Parliament in words of unwonted fire, "nothing, no worldly thing under the sun, is so dear to me as the love and good-will of my subjects." And the love and good-will which were so dear to her she fully won. . . . It was only on her intellectual side that Elizabeth touched the England of her day. All its moral aspects were simply dead to her. It was a time when men were being lifted into nobleness by the new moral energy which seemed suddenly to pulse through the whole people ; when honor and enthusiasm took colors of poetic beauty, and religion became a chivalry. But the finer sentiments of the men around her touched Elizabeth simply as the fair tints of a picture would have touched her. She made her market with equal indifference out of the heroism of William of Orange or the bigotry of Philip. The noblest aims and lives were only counters on her board. She was the one soul in her realm whom the news of St. Bartholomew stirred to no lasting thirst for vengeance ; and while England was thrilling with its triumph over the Armada, its Queen was coolly grumbling over the cost, and making her profit out of the spoiled provisions she had ordered for the fleet that saved her. To the voice of gratitude, indeed, she was absolutely deaf. She accepted service such as was never rendered to any other English sovereign, without a thought of return. Walsingham spent his fortune in saving her life and her throne, and she left him to die a beggar. . . .

But as if by a strange irony, it was to this very want of sympathy that she owed some of the grander features of her character. If she was without love, she was without hate. She cherished no petty resentments; she never stooped to envy or suspicion of the men who served her. She was indifferent to abuse. Her good humor was never ruffled by the charges of wantonness and cruelty with which the Jesuits had filled every court in Europe. She was insensible to fear. Her life became at last the mark for assassin after assassin, but the thought of peril was the one hardest to bring home to her. Even when the Catholic plots broke out in her very household, she would listen to no proposals for the removal of Catholics from her court. — J. R. GREEN, *Short History of the English People*.

In what part of the above selection do we find Elizabeth's physical characteristics? Where her inherited mental characteristics? How is a wise variety in expression gained here? Does the contrast help at all? Where do we find the characteristics acquired by education? Can you give any reason for this arrangement? What typical incidents in these groups are used to illustrate general traits? Where do we find a summing up of her personal traits? How is this made to prepare for her character as Queen? How does antithesis help in bringing out her traits here?

By what means do you think the historian discovered these characteristics of Elizabeth? Could it have been done as well by a man of her own time? Give reasons for your opinion. What effect upon us have the illustrations of particular traits given here? Are they usually given before or after the enumeration of those traits? Why?

How are Elizabeth's characteristics as Queen grouped, and what is the leading trait in each group? Where are they illustrated by allusions to the England of her time? Where by their effect upon her contemporaries? Where by their effect upon her own people?

Where do we find a summing up in a description of the underlying nature of the Queen? How does this make a unit of the entire description? What traits previously noticed does it explain? Does it suggest any not hinted at before? Which is easier to describe, a simple or a complex character? Which do you consider the character of Elizabeth? What aids to purpose, brevity, and unity do you find in the above description?

How should character in every-day life be studied, so as to gain an estimate of component qualities? How may we gain an estimate of fictitious or of historical characters? Did you ever read fiction in which your estimate of some character did not agree with the author's estimate? Can you account for this disagreement? Is it wiser to attempt to describe mature or immature characters? Why? If we describe character in the process of growth or change, what does the description become?

Find descriptions of character in standard fiction and in standard history. Study them for the laws observed, the method and arrangement used.

100. Write a description of the character of Evangeline, of Priscilla, of Portia, of Cordelia, of Queen

Esther, of Marie Antoinette, of Romona, of Joan Lowrie, of Romola, of Dinah Morris, of Isabella the Catholic, of Elijah, of Miles Standish, of Pericles, of Tito Melema, of Paul Dombey, of Henry Esmond, of Silas Lapham, of John Ridd, of Gavin Dishart, of Othello, of Sir Roger de Coverley, of Alexander Pope. Try not to make your descriptions mere inventories, but to have picturesqueness of grouping and illustrations, or comparisons that will make them vivid and interesting.

Write a description of the person and character of some one whom you have known. Make it as complete, interesting, and characteristic as you can.

MEMORY QUOTATIONS.

Interest in description of natural objects depends very largely upon our assurance that the author is giving us his own views and impressions, instead of summarizing those of others.

— BARDEEN.

Clear and forcible description rests upon clear and strong conception. We cannot graphically describe until we fully understand. — T. W. HUNT.

To tell the whole is by no means to tell everything.

— QUINTILIAN.

Pure art is that which, whether it describes a scene, a character, or a sentiment, lays hold of its inner meaning, not its surface ; the type which the thing embodies, not its accidents. . . . Such descriptions are done by a few strokes, in the fewest possible words, but each stroke tells, each word goes home.

— SHAIRP.

Old Homer was wise when he did not attempt to describe Helen, except by announcing the effect she produced ; when she passed the old men rose in reverence. And yet I am by no means sure that he was not wiser yet when he slipped in that little adjective old. Of course the young men would have risen in delight and ready homage, but she was so beautiful that the old men rose. — ALICE WELLINGTON ROLLINS.

II. Narration.

101. In what way does Narration differ from Description? Which is the more interesting? Why? Define Narration. With what objects and events does it deal? Name the kinds of writing in which it is likely to occur. Should there be selection of details in Narration as in Description? What condition of mind would be indicated by the attempt to narrate all the details of an incident? Show how the following selection illustrates this.

Falstaff. What is the gross sum that I owe thee?

Hostess. Marry, if thou wert an honest man, thyself and thy money too. Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the round table, on Wednesday in Whitsun week, when the Prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me, and make me my lady thy wife. Canst thou deny it? Did not Goodwife Keech, the butcher's wife, come in then, and call me Gossip Quickly? Coming in to borrow a mess of vinegar; telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound? And didst not thou when she was gone down stairs, desire me to be no more so familiarity with such poor people; saying, that ere long they should call me Madam? And didst thou not kiss me, and bid me fetch thee thirty shillings? I put thee now to thy book-oath; deny it if thou canst.

— SHAKESPEARE.

Name other characters in fiction that show the same trait. What is the cause of this trait where you find it

in real life? Do you think education should remove it? If so, why, and how? What should limit the number of details used?

102. Show in the following narration why each detail was used? Look in Webster's works for the White murder trial, and see under what circumstances and for what purpose this narration was given.

The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless feet he paces the lonely hall, half-lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges without noise; and he enters and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given! and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life has been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard! To finish the picture, he explores the wrist for the pulse! He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps

to the window, passes out through it as he came in, and escapes. He has done the murder. No eye has seen him, no ear has heard him. The secret is his own, and it is safe.

— DANIEL WEBSTER.

103. Select some event in history, and show the different sets of details that would be required by different purposes. Select some well-known story, like one of the following, and tell it (1) with such details as you would give to interest a child, and (2) with the details necessary to illustrate some moral or political truth.

Joseph and his brethren.

The banishment of Aristides.

Alexander and Bucephalus.

Cornelia, the mother of the Gracchi, and her jewels.

William Tell and the apple.

King Alfred in the Danish camp.

The regicide judge in the attack on Old Hadley.

Pocahontas and Captain John Smith.

Which of the two stories should be the longer?
Why?

104. Laws of Narration. Which of the laws used in Description apply also to Narration? What is the effect upon unity of diffuseness of detail? Is arrangement as important in Narration as in Description? What order of details is generally best in narrative? Why? How may this order be varied? What order does Virgil use in the "Æneid"? For what purpose? Can you name any other narrative which uses a similar order for the same purpose? What order does George

Eliot use in "Daniel Deronda"? Why? Can you name any similar violation of the chronological order?

Climax. Where should the height of interest come in a narrative? Why? What is this height of interest called? Is it common in fiction? Is it as common in history or biography? In which is it the more difficult? Why? May such difficulties be overcome? Read the Book of Esther and see if you think the suspense is well sustained, and the climax well managed. How is it done? Can you name any other illustrations in narratives of fact?

105. Study the following selections carefully so that you can reproduce them orally in your own words. Note the observance of the laws of Narration as far as they are observed. Note also the qualities of style used, and the vividness of the Narration and on what that vividness depends. Try in your own reproductions to equal the original in vividness and interest.

1. Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter. Prepare thyself to die; for I swear by my infernal den that thou shalt go no further; here will I spill thy soul. And with that he threw a flaming dart at his breast, but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that.

Then did Christian draw, for he saw it was time to bestir him, and Apollyon as fast made at him, throwing darts as thick as hail; by the which, notwithstanding all that Christian could do to avoid it, Apollyon wounded him in his head, his hand, and foot. This made Christian give a little back; Apollyon

therefore followed his work amain, and Christian again took courage, and resisted as manfully as he could. This sore combat lasted for above half a day, even till Christian was almost quite spent ; for you must know that Christian, by reason of his wounds, must needs grow weaker and weaker.

Then Apollyon, espying his opportunity, began to gather up close to Christian, and wrestling with him, gave him a dreadful fall ; and with that Christian's sword flew out of his hand. Then said Apollyon, I am sure of thee now ; and with that he had almost pressed him to death, so that Christian began to despair of life. But as God would have it, while Apollyon was fetching of his last blow, thereby to make a full end of this good man, Christian nimbly reached out his hand for his sword, and caught it, saying, Rejoice not against me, O mine enemy ! When I fall I shall arise ; and with that gave him a deadly thrust, which made him give back, as one that had received his mortal wound. Christian perceiving that, made at him again, saying, Nay, in all these things, we are more than conquerors, through him that loved us. And with that Apollyon spread forth his dragon's wings and sped him away, that Christian saw him no more. — JOHN BUNYAN, *Pilgrim's Progress*.

In the preceding what are the words that especially tell in vividness of narrative ? Has the antiquated style anything to do with it ? Does the narrative seem to you a strong or a comparatively weak one ? Compare with it the following, not only for style, but also for rapidity of movement, vividness, and animation.

2. Sir Roger's servants, and among the rest, my old friend the butler, had, I found, provided themselves with good oaken plants to attend their master upon this occasion. When we had placed him in his coach, with myself at his left hand, the captain before him, and his butler at the head of his footmen in

the rear, we convoyed him in safety to the playhouse, where, after having marched up the entry in good order, the captain and I went in with him, and seated him betwixt us in the pit. As soon as the house was full, and the candles lighted, my old friend stood up and looked about him with that pleasure which a mind seasoned with humanity naturally feels in itself at the sight of a multitude of people who seem pleased with one another, and partake of the same common entertainment. I could not but fancy to myself, as the old man stood up in the middle of the pit, that he made a very proper centre to a tragic audience. Upon the entering of Pyrrhus, the knight told me that he did not believe the king of France himself had a better strut. I was, indeed, very attentive to my old friend's remarks, because I looked upon them as a piece of natural criticism, and was well pleased to hear him, at the conclusion of almost every scene, telling me he could not imagine how the play would end. One while he appeared much concerned for Andromache, and a little while after as much for Hermione, and was extremely puzzled to think what would become of Pyrrhus.

When Sir Roger saw Andromache's obstinate refusal to her lover's importunities, he whispered me in the ear, that he was sure she would never have him; to which he added, with a more than ordinary vehemence: "You can't imagine, sir, what it is to have to do with a widow." Upon Pyrrhus his threatening afterward to leave her, the knight shook his head, and muttered to himself: "Ay, do if you can." This part dwelt so much upon my friend's imagination, that, at the close of the third act, as I was thinking of something else, he whispered me in my ear: "These widows, sir, are the most perverse creatures in the world. But pray," says he, "you that are a critic, is the play according to your dramatic rules as you call them? Should your people in tragedy always talk so as to be understood? Why, there is not a single sentence in this play that I do not know the meaning of."

The fourth act very luckily began before I had time to give the old gentleman an answer. "Well," says the knight, sitting down with great satisfaction, "I suppose we are now to see Hector's ghost." He then renewed his attention, and from time to time fell a-praising the widow. He made, indeed, a little mistake as to one of her pages, whom at first entering he mistook for Astyanax; but quickly set himself right in that particular, although he admitted that he should have been very glad to have seen the little boy. "Who," said he, "must needs be a very fine child, by the account that is given of him." Upon Hermione's going off with a menace to Pyrrhus, the audience gave a loud clap, to which Sir Roger added: "On my word, a notable young baggage!"

As there was a very remarkable silence and stillness in the audience during the whole action, it was natural for them to take the opportunity of the intervals between the acts to express their opinion of the players, and of their respective parts. Sir Roger, hearing a cluster of them praise Orestes, struck in with them, and told them that he thought his friend Pylades was a very sensible man. As they were afterward applauding Pyrrhus, Sir Roger put in a second time: "And let me tell you," says he, "though he speaks but little, I like the old fellow in whiskers as well as any of them." . . . The knight was wonderfully attentive to the account which Orestes gives of Pyrrhus his death; and at the conclusion of it, told me it was such a bloody piece of work, that he was glad it was not done upon the stage. Seeing afterwards Orestes in his raving fit, he grew more than ordinarily serious, and took occasion to moralize [in his way] upon an evil conscience, adding, that Orestes in his madness looked as if he saw something.

As we were the first that came into the house, so we were the last that went out of it, being resolved to have a clear passage for our old friend, whom we did not care to venture among the jostling of the crowd. — ADDISON.

Which of the two has the shorter, more terse and more direct sentences? What effect on the leisureliness of the narrative have the author's comments in the second? What does it seem to you was the author's purpose in this narration? Has the quaintness of the old-fashioned language any effect upon the interest of the narrative?

Find the purpose of the following narration, and note how that purpose is made prominent. Compare it with the older styles of the preceding selections. What devices are used for vividness and animation here?

3. Mr. Swiveller softly opened the office door, with the intention of darting across the street for a glass of mild porter. At that moment he caught a parting glimpse of the brown headdress of Miss Brass flitting down the kitchen stairs. "And by Jove!" thought Dick, "she's going to feed the small servant. Now or never!"

First peeping over the hand-rail and allowing the headdress to disappear in the darkness below, he groped his way down, and arrived at the door of a back kitchen immediately after Miss Brass had entered the same, bearing in her hand a cold leg of mutton. It was a very dark, miserable place, very low and very damp: the walls disfigured by a thousand rents and blotches. The water was trickling out of a leaky butt, and a most wretched cat was lapping up the drops with the sickly eagerness of starvation. The grate, which was a wide one, was wound and screwed up tight, so as to hold no more than a little thin sandwich of fire. Everything was locked up; the coal-cellar, the candle-box, the salt-box, the meat-safe, were all padlocked. There was nothing that a beetle could have lunched upon. The pinched and meagre aspect of the place would have killed a chameleon; he would have known, at the

first mouthful, that the air was not eatable, and must have given up the ghost in despair.

The small servant stood with humility in the presence of Miss Sally, and hung her head.

"Are you there?" said Miss Sally.

"Yes, ma'am," was the answer, in a weak voice.

"Go farther away from the leg of mutton, or you'll be picking it, I know," said Miss Sally.

The girl withdrew into a corner, while Miss Brass took a key from her pocket, and opening the safe, brought from it a dreary waste of cold potatoes, looking as eatable as Stonehenge. This she placed before the small servant, ordering her to sit down before it, and then, taking up a great carving-knife, made a mighty show of sharpening it upon the carving-fork.

"Do you see this?" said Miss Brass, slicing off about two square inches of cold mutton after all this preparation, and holding it out on the point of the fork.

The small servant looked hard enough at it with her hungry eyes to see every shred of it, small as it was, and answered, "Yes."

"Then don't you ever go and say," retorted Miss Sally, "that you hadn't meat here. There, eat it up."

This was soon done. "Now, do you want any more?" said Miss Sally.

The hungry creature answered with a faint "No." They were evidently going through an established form.

"You've been helped once to meat," said Miss Brass, summing up the facts; "you've had as much as you can eat, you're asked if you want any more, and you answer, 'No!' Then don't you ever go and say you were allowanced, mind that." . . .

It was plain that some extraordinary grudge was working in Miss Brass's gentle breast, and that it was that which impelled her, without the smallest present cause, to rap the child with the blade of the knife, now on her head, now on her hand, and

now on her back, as if she found it quite impossible to stand so close to her without administering a few slight knocks.

— DICKENS, *Old Curiosity Shop*.

What is the effect of the figures in the preceding selection? Of the contrast in the following? What effect in the following has the minuteness of detail? The reflections of the author?

4. I was one morning called to my window, by the sound of rustic music. I looked out and beheld a procession of villagers advancing along the road, attired in gay dresses, and marching merrily on in the direction of the church. I soon perceived that it was a marriage festival. The procession was led by a long ourang-outang of a man, in a straw hat and a white dimity bob-coat, playing on an asthmatic clarionet, from which he contrived to blow unearthly sounds, ever and anon squeaking off at right angles from his tune, and winding up with a grand flourish on the guttural notes. Behind him, led by his little boy, came the blind fiddler, his honest features glowing with all the hilarity of a rustic bridal, and, as he stumbled along, sawing away upon his fiddle till he made all crack again. Then came the happy bridegroom, dressed in his Sunday suit of blue, with a large nosegay in his buttonhole; and close beside him his blushing bride, with downcast eyes, clad in a white robe and slippers, and wearing a wreath of white roses in her hair. The friends and relatives brought up the procession; and a troop of village urchins came shouting along in the rear, scrambling among themselves for the largess of sous and sugarplums, that now and then issued in large handfuls from the pockets of a lean man in black, who seemed to officiate as master of ceremonies on the occasion. I gazed on the procession till it was out of sight; and when the last wheeze of the clarionet died upon my ear, I could not help thinking how happy were they

who were thus to dwell together in the peaceful bosom of their native village, far from the gilded misery and the pestilential vices of the town.

On the evening of the same day, I was sitting by the window, enjoying the freshness of the air and the beauty and stillness of the hour, when I heard the distant and solemn hymn of the Catholic burial service, at first so faint and indistinct that it seemed an illusion. It rose mournfully on the hush of evening, — died gradually away, — then ceased. Then it rose again, nearer and more distinct, and soon after a funeral procession appeared, and passed directly beneath my window. It was led by a priest, bearing a banner of the church, and followed by two boys holding long flambeaux in their hands. Next came a double file of priests in their surplices, with a missal in one hand and a lighted wax taper in the other, chanting the funeral dirge at intervals, — now pausing, and then again taking up the mournful burden of their lamentation, accompanied by others, who played upon a rude kind of bassoon, with a dismal and wailing sound. Then followed various symbols of the church, and the bier borne on the shoulders of four men. The coffin was covered by a velvet pall, and a chaplet of white flowers lay upon it, indicating that the deceased was unmarried. A few of the villagers came behind, clad in mourning robes, and bearing lighted tapers. This procession passed slowly along the same street that in the morning had been thronged by the gay bridal company. . . . The joys and sorrows of this world are so strikingly mingled ! Our mirth and grief are brought so mournfully in contact ! We laugh when others weep, — and others rejoice when we are sad ! The light heart and the heavy walk side by side and go about together !

—LONGFELLOW, *Outre Mer*.

Compare the last with Selection 2 for leisureliness of movement, for meditative effect. What effect has

the elaborated figure in the following on animation and rapidity of movement? Why? What other devices for rapidity are used here?

5. But that large-moulded man,
 His visage all agrin as at a wake,
 Made at me through the press, and, staggering back
 With stroke on stroke the horse and horseman, came
 As comes a pillar of electric cloud,
 Flaying the roofs and sucking up the drains,
 And shadowing down the champaign till it strikes
 On a wood, and takes, and breaks, and cracks, and splits,
 And twists the grain with such a roar that Earth
 Reels, and the herdsmen cry ; for everything
 Gave way before him : only Florian, he
 That loved me closer than his own right eye,
 Thrust in between ; but Arac rode him down :
 And Cyril seeing it, pushed against the prince,
 With Psyche's color round his helmet, tough,
 Strong, supple, sinew-corded, apt at arms ;
 But tougher, heavier, stronger, he that smote
 And threw him : last I spurred ; I felt my veins
 Stretch with fierce heat ; a moment hand to hand,
 And sword to sword, and horse to horse we hung,
 Till I struck out and shouted ; the blade glanced ;
 I did but shear a feather, and dream and truth
 Flowed from me ; darkness closed me ; and I fell.

— TENNYSON, *The Princess*.

Compare the last with the following selection for the identification of the author with the mind of his hero in his narration. In which do you think the identification is the more complete? What shows it?

6. That he was out in a flood he did not realize ; yet he now acted like one in full possession of his faculties. When his feet sank in water, he drew back ; and many times he sought shelter behind rocks and banks, first testing their firmness with his hands. Once a torrent of stones, earth, and heather carried him down a hillside until he struck against a tree. He twined his arms around it, and had just done so when it fell with him. After that, when he touched trees growing in water, he fled from them, thus probably saving himself from death.

What he heard now might have been the roll and crack of thunder. It sounded in his ear like nothing else. But it was really something that swept down the hill in roaring spouts of water, and it passed on both sides of him so that one moment, had he paused, it would have crashed into him, and at another he was only saved by stopping. He felt that the struggle in the dark was to go on till the crack of doom.

Then he cast himself upon the ground. It moved beneath him like some great animal, and he rose and stole away from it. Several times did this happen. The stones against which his feet struck seemed to acquire life from his touch. So strong had he become, or so weak all other things, that whatever clump he laid hands on by which to pull himself out of the water was at once rooted up.

The daylight would not come. He longed passionately for it. He tried to remember what it was like, and could not ; he had been blind so long. It was away in front somewhere, and he was struggling to overtake it. He expected to see it from a dark place, when he would rush forward to bathe his arms in it, and then the elements that were searching the world for him would see him and he would perish. But death did not seem too great a penalty to pay for light.

And at last day did come back, gray and drear. He saw suddenly once more. I think he must have been wandering the glen with his eyes shut, as one does shut them involuntarily

against the hidden dangers of black night. How different was daylight from what he had expected ! He looked, and then shut his eyes again, for the darkness was less horrible than the day. Had he indeed seen, or only dreamed that he saw ? Once more he looked to see what the world was like ; and the sight that met his eyes was so mournful that he who had fought through the long night now sank hopeless and helpless among the heather. — J. M. BARRIE, *The Little Minister*.

In the following what is the event to which the author wishes to give most prominence ? What is the effect of the details which he gives upon that prominence ? Compare this with the omission of details in Selections 1 and 5 ; which gives the greater rapidity of movement ? Which the greater prominence and vividness to the main events ?

7. Even while the four black people were yet on their knees by the bed, the turning and tossing of the white face stopped suddenly, and Naomi lay still on her pillow. The hot flush faded from her cheeks ; her features, which had twitched, were quiet ; and her hands, which had been restless, lay at peace upon the counterpane.

The good old Taleb took this for an answer to his prayer, and he shouted "Hallelujah !" while the big drops coursed down the deep furrows of his steaming face. And then, as if to complete the miracle, and to establish the old man's faith in it, a strange and wondrous thing befell. First, a thin watery humor flowed from one of Naomi's ears, and after that she raised herself on her elbow. Her eyes were open as if they saw, her lips were parted as though they were breaking into a smile ; she made a long sigh like one who has slept softly through the night and has just awakened in the morning.

Then, while the black people held their breath in their first

surprise and gladness, her parted lips gave forth a sound. It was a laugh — a faint, broken, bankrupt echo of her old happy laughter. And then instantly, almost before the others had heard the sound, and while the notes of it were yet coming from her tongue, she lifted her idle hand and covered her ear, and over her face there passed a look of dread.

So swift had this change been that the bondwomen had not seen it, and they were shouting "Hallelujah" with one voice, thinking only that she who had been dead to them was alive again. But the old Taleb cried eagerly, "Hush! my children, hush! What is coming is a marvellous thing! I know what it is — who knows so well as I? Once I was deaf, my children, but now I hear. Listen! . . . A watery humor had gathered in her head. It has gone; it has flowed away. Now she will hear. Listen, for it is I that knows it — who knows it so well as I? Yes, she will be no longer deaf. Her ears will be opened. She will hear. Once she was living in a land of silence; now she is coming into the land of sound. Blessed be God, for he has wrought this wondrous work. God is great! God is mighty! Praise the merciful God forever! Hallelujah! Hallelujah!"

And strange and marvellous and passing belief as the old Taleb's story seemed to be, it appeared to be coming to pass, for even while he spoke, beginning in a slow whisper and going on with quicker and louder breath, Naomi turned her face full upon him; and when the black women, in their ready faith, joined in his shouts of praise, she turned her face toward them also; and wheresoever a voice was made in the room she inclined her head toward it anxiously as one who heard, and also as one who was in fear of the sounds which assailed her.

But, seeing nothing of her look of pain, and knowing nothing but one thing only, and that was the wondrous and mighty change that she who had never before heard speech now heard their voices as they spoke around her, Ali in his frantic delight, laughing and crying together, his white teeth aglitter, and his

round black face shining with tears, began to shout and to sing and to dance around the bed in wild joy at the miracle which God had wrought in answer to his old Taleb's prayer. No heed did he pay to the Taleb's cries of warning, but danced on and on, and neither did the bondwomen see the old man's uplifted arms nor his big lips pursed out in hushes, so overpowered were they with their delight, so startled and so joy-drunken. But over their tumult there came a wild outburst of piercing shrieks. They were the cries of Naomi in her blind and sudden terror at the first sound that had reached her of human voices. Her face was blanched, her eyelids were trembling, her lips were restless, her nostrils quivered, her whole being seemed to be overcome by a vertigo of dread, and, in the horrible disarray of all her sensations, her brain, on its awakening from its dolorous sleep of three delirious days, was tottering and reeling at its welcome in this world of noise.

— HALL CAINE, *The Scapegoat*.

106. In the following note the aids to vividness. What details are left to the imagination of the reader? What effect does this have? What do you think of Sir Roger's suggestion in Selection 2, page 180, to the same effect. Sum up the aids to rapid movement and to vividness that you have found.

"At ten minutes before five, on Tuesday, the tenth of January, the Pemberton Mill, all hands being at the time on duty, fell to the ground."

So the record flashed over the telegraph wires, sprang into large type in the newspapers, passed from lip to lip, a nine-days' wonder, gave place to the successful candidate, and the muttering South, and was forgotten. Who shall say what it was to the seven hundred and fifty souls who were buried in the ruins? What to the eighty-eight who died that death of ex-

quisite agony? What to the wrecks of men and women who endure unto this day a life that is worse than death? What to the engineer and architect who, when the fatal pillars were first delivered to them for inspection, had found one broken under their eyes, yet accepted the contract, and built with them a mill whose thin walls and wide, unsupported arches might have tottered over massive columns and on flawless ore?

Sene's father, working at his bench, heard, at ten minutes before five, what he thought to be the rumble of an earthquake under his very feet, and stood with bated breath, waiting for the crash. As nothing farther appeared to happen, he took his stick and limped out into the street. A vast crowd surged through it from end to end. Women with white lips were counting the mills, — Pacific, Atlantic, Washington — Pemberton? Where was Pemberton? Where Pemberton had winked its many eyes last night, and hummed with its iron lips this noon, a cloud of dust, black, silent, horrible, puffed a hundred feet into the air.

A network twenty feet high of rods and girders, of beams, pillars, stairs, roofing, walling, ceiling; wrecks of looms, shafts, twisters, pulleys, bobbins, mules, locked and interwoven; wrecks of human creatures wedged in; a face that you know turned up at you from some pit that twenty-four hours' hewing could not open; a voice that you know crying after you from God knows where; a mass of long, fair hair visible here, a foot there, three fingers of a hand over there; the snow bright red under foot; charred limbs and headless trunks tossed about; strong men carrying covered things by you, at sight of which other strong men have fainted; the little yellow jet that flared up, and died in smoke, and flared again, leaped out, licked the cotton bales, tasted the oiled machinery, crunched the netted wood, danced upon the heaped up stone, threw its cruel arms high into the night, roared for joy at helpless firemen, and swallowed wreck, death, and life together out of your sight, — the lurid thing stands alone in the gallery of tragedy.

A little girl — a mere child — was crying, between her groans, for her mother. A dead woman lay close by. A pretty Irish girl was crushed quite out of sight ; only one hand was free ; she moved it feebly. They could hear her calling for Jimmy Mahoney, Jimmy Mahoney ! and would they be sure and give him back the handkerchief ? Poor Jimmy Mahoney ! By and by she called no more ; in a little while the hand was still. On the other side of a slanted flooring some one prayed aloud. She had a little baby at home. She was asking God to take care of it for her. "For Christ's sake," she said. They listened for the Amen, but it was never spoken. Beyond, they dug a man out from under a dead body, unhurt. He crawled to his feet and broke into furious blasphemies.

An old man was crawling along on his hands and knees over the heated bricks. He was a very old man. His gray hair blew about in the wind. "I want my little gal !" he said. "Can't anybody tell me where to find my little gal ?"

A rough-looking man pointed in perfect silence through the smoke. "I'll have her out yet. I'm an old man, but I can help. She's my little gal, ye see. Hand me that there dipper of water ; it'll keep her from choking maybe. Now ! Keep cheery, Sene ! Your old father'll get ye out. Keep up good heart, child ! That's all !"

"It's no use, father. Don't feel bad, father. I don't mind it very much."

He hacked at the timber ; he tried to laugh ; he bewildered himself with cheerful words.

"No more ye needn't, Senath, for it'll be over in a minute. Don't ye be downcast yet ! We'll have ye safe at home before ye know it. Drink a little more water, — do now ! They'll get at ye now, sure !"

But above the crackle and the roar, a woman's voice rang out like a bell :

"We're going home, to die no more."

A child's notes quavered in the chorus. From sealed and unseen graves, white young lips swelled the glad refrain,

"We're going home, we're going home."

The crawling smoke turned yellow, turned red. Voice after voice broke and hushed utterly. Only one sang on like silver. It flung defiance down at death. It chimed into the lurid sky without a tremor. For one stood beside her in the furnace, and his form was like unto the form of the Son of God. Their eyes met. Why should not Asenath sing?

"Senath!" cried the old man out upon the burning bricks; he was scorched now, from his gray hair to his patched boots. The answer came triumphantly,

"To die no more, to die no more!"

"Sene! little Sene!"

But some one pulled him back.

— Adapted from ELIZABETH STUART PHELPS.

107. Write a narrative of personal experience, on some one of the following topics, or something similar.

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|---------------------------------|-------------------------------|
| The birthday I best remember. | My first batch of bread. |
| My first kite and its fortunes. | My last vacation. |
| A trip to the mountains. | A week at the seashore. |
| My first fish. | A snowy Thanksgiving. |
| A green Christmas. | A runaway. |
| A flood. | A cyclone. |
| A railroad accident. | An amusing scrape. |
| A perplexing puzzle. | A frightful fall. |
| The death of my last doll. | A visit and its consequences. |
| A snow-battle. | A skating-party. |
| An unexpected picnic. | A hard-earned dollar. |
| Encounter with a rattlesnake. | How I got lost. |

Write several short anecdotes about children or animals.

Write a character sketch in the form of a narrative leaving the reader to infer the character from the action.

Write a story with a definite plot and climax.

In all this writing strive to observe the laws of Description and Narration, and to make your production as finished as possible.

108. Synchronism. What are contemporaneous events? Which is the more difficult to narrate, contemporaneous or consecutive events? Why? What is synchronism? Why is it necessary to indicate it in history? In fiction? How may synchronism be shown in history? Select an illustration from some standard historian, and bring it to class to explain. Notice his use of introductory sentences in changing from one series of events to another. Is synchronism in fiction more or less difficult than in history? Name some author of fiction that frequently uses synchronism, and tell how he makes it evident. Does it add to our interest in the book or detract from it? Why? Write an outline, by chapters, of some standard work of fiction, showing how contemporaneous events are brought into notice.

109. Read at least one work of fiction by one or more of the following writers, and write a criticism upon it for vividness and rapidity of narrative, for arrangement of successive events, and for synchronism: Elizabeth Stuart Phelps Ward, W. D. Howells, A. Conan Doyle, Stanley Weyman, J. M. Barrie, Sarah Orne Jewett,

Mary N. Murfree (Chas. Egbert Craddock), Frances Hodgson Burnett, A. S. Hardy, George Macdonald.

110. Historical Perspective. In the following selection, what is meant by historical perspective? Do you think the comparison a just one? Is historical perspective necessary to a great work in history? In fiction? How is it to be indicated? What kind of a mind is necessary to perceive it and make it plain to others?

What can be more refreshing and stimulating than Prescott's histories connected with Spain, and Macaulay's England? They ought to be read always in connection and contrast, to learn something of the art of historic painting, and how various are the methods by which ability of equal range and level communicates itself and produces its effects.

The first thing to do, in reading either of these works, is to become acquainted with the truth which the authors have quarried for us and arranged. But the processes of arrangement are no less interesting in their way as studies. Go from a chapter of Macaulay to a chapter of Prescott, and you are affected with an unpleasant sense of thinness in the sentences, poverty in expression, commonplace in the reflections, and watery paleness in the color. Macaulay is so opulent in vivid detail, exuberant in rhetoric, affluent in discriminating logic, and the palette from which he enlivens his canvas is so rich with deep, strong Rubens hues! You feel, in contrast, that it is a very limited dictionary from which Mr. Prescott draws; it seems doubtful if he will be able to find words enough to get through a dozen pages more, and half his space seems to be filled with crayon outlines, because he had not pigments enough for his brush.

But read a volume of each and compare the results in your memory! How superior Prescott is in the ability to handle and dispose of all the facts of a reign, or to open a vista through the

entangled politics of a continent ! He is a consummate master of historical perspective. Macaulay's canvas is all foreground, packed with vivid characters the drawing of any one of which is a triumph. No man so competent to finish a portrait in an essay : but his history is a collection of essays and a succession of portraits ; and we miss at the close the higher art which subordinates parts, masses and reduces detail, graduates light, concentrates splendor, and gives the grateful impression of large space, unity, and repose. In these qualities of a great historian, — in the arrangement of background and distance, and the relation of events to prominent characters, and one policy, and final unity of impression, so that facts group themselves into the sternest unspoken moral, — Mr. Prescott is as superior to Macaulay as he seems to be inferior in the treasury of gifts which a historian, one would think, requires as an outfit.

— STARR KING.

111. Name three novels that you consider excellent in sense of perspective. Name three that are deficient in it.

What mental qualities are necessary in the author in order to write narrative well ? What qualities of style must he use ? What others are often valuable ?

Write as fully as you can a comparison and a contrast between Narration and Description.

Contrast in writing the narrative and the dramatic methods in presenting a story.

MEMORY QUOTATIONS.

A tale should be judicious, clear, succinct;
The language plain, and incidents well-linked;
Tell not as new what everybody knows,
And, new or old, still hasten to a close.
There centring in a focus, round and neat,
Let all your rays of information meet. — COWPER.

It is essential in narrative, first of all, that the end be in view from the beginning, and that every part be shaped and proportioned with more or less reference to both. — GENUNG.

The law of unity requires that all the elements of a narrative be parts of a great whole, and organically related with one another. The introduction of collateral circumstances having no bearing on the main conception is a violation of this law.

— D. J. HILL.

Not every fact may be introduced because it is a fact. If it does not assist to a clearer understanding of the narrative, it must have some other justification for its insertion. This justification we find in a vital, active relation between it and the main facts of the narrative, which contributes to the interest and effectiveness of the whole. — NEWCOMER.

Narration like description deals with particulars, not with generalizations; with the concrete, not with abstractions.

— GENUNG.

Narration of incident depends for its interest upon the rapid and unexpected succession of events that it narrates. The reader's curiosity is kept upon the alert. — BARDEEN.

The essentials of a good narrative, whether of real or of fictitious events, are movement and method, — the life and the logic of discourse. If the action halts, the attention halts with it; if the action is confused or self-repeating, the attention is soon fatigued. — A. S. HILL.

In writing the history of a great country, it is necessary not only to handle concurrent streams, but to find suitable resting-places, at which one may make a retrogression for the sake of bringing them all up to one point. For this purpose it is necessary to divide it into periods, and such periods may be decided by the author. — DE MILLE.

III. Exposition.

112. What is the difference between a general and a specific idea? Which of the two corresponds precisely with something that exists? How is the other obtained? How is it used? Name five specific terms with their corresponding general terms. What method of treatment is used in presenting to the mind a specific idea, as the "Johnston Elm," by Dr. Holmes, page 142? Compare with it the following general description of the American elm as a class.

The American elm is one of the most magnificent trees of Eastern United States. From a root, which in old trees spreads much above the surface of the ground, the trunk rises to a considerable height in a single stem. Here it usually divides into two or three principal branches which go off by a gradual and easy curve. These stretch upwards and outwards with an airy sweep, — become horizontal, the extreme branchlets, and in ancient trees the extreme half of the limb, become pendent, forming a light and regular arch. This graceful curvature and absence of all abruptness in the primary limbs are entirely characteristic of the tree, and enable an observer to distinguish it in winter, and even at night, when standing in relief against the sky.

The American elm has three most striking and distinct shapes. The tall Etruscan vase is formed by four or five limbs, separating at twenty or thirty feet from the ground, going up with a gradual divergency to sixty or seventy, and then bending rapidly outward, forming a flat top with a pendent border. The single or compound plume is represented by trees stretching up in a single stem, or two or three parallel

limbs to the height of seventy, or even a hundred feet, and spreading out in one or two light, feathery plumes. Sometimes the elm assumes a character akin to the oak; this is when it has been transplanted young into an open situation and always remained by itself. It is then a broad, round-headed tree.

The character of the trunk is almost as various as that of the general form of the tree. You sometimes see it a straight, gradually tapering column, shooting up to sixty or seventy feet without a limb; at other times you see it a verdant pillar of foliage feathering from the branches to the ground.

With the earliest spring the outmost and uppermost branches are fringed with numerous bunches of reddish brown blossoms, soon to give place to the soft green of the young leaves. The flowers are in numerous clusters, of from eight to twenty in a cluster, on the sides of the terminal branches. Each flower is supported on a slender green thread, from one-fifth to half an inch long, and consists of a brown cup, parted into seven or eight divisions, and containing about eight brown stamens, and a long compressed ovary, surmounted by two short styles. This ripens into a flattened seed-vessel, called a samara, which is winged on every side with a thin, fringed border. The flowers appear early in April or even in March, and the samaras are mature before the expansion of the leaves.

The leaves are on very short petioles, broad ovate, heart-shaped or rounded at the base, acuminate at apex, doubly serrate at margin; divided by the midrib into very unequal parts of which the upper is the larger—somewhat woolly when young, afterwards roughish on both surfaces; usually from two to four inches long, and one and a half to two and a half broad, but varying extremely in size. The rich green of the leaves turns in autumn to a sober brown, which is sometimes touched with a bright golden yellow.

—GEORGE B. EMERSON, *Trees and Shrubs of Massachusetts*.

What is the difference between the two selections? The explanation of a general term is called Exposition. How does it differ from Description? From Narration? In what kinds of writing is Exposition to be found? What seems to you to be its purpose?

113. What would be the first step for you to take if you were asked to write an exposition on any one of the following topics: Emulation, Education, True Freedom, Anthropomorphism? Why should this be the first step? Show how a lack of definition is sometimes a source of misunderstanding? What then is the first essential of Exposition?

Definition. What seems to you essential to an exact definition? Criticise the following definitions and correct them if possible.

1. A window is an orifice in an edifice designed for the admission of atmospheric ether in luminous particles.

— *Ben Franklin Primer.*

2. Man is an animal.

3. A horse is a quadruped.

4. Patience is an admirable virtue and one seldom cultivated.

5. Liberty of choice is freedom of choice.

What principles for the writing of definitions can you formulate from these criticisms? Find definitions in the dictionary which seem to you to violate one or more of these principles. Why are dictionaries sometimes inaccurate in defining?

Notice the two parts in each of the following definitions:

1. A hexagon is a plane figure . . . having six sides.
2. Arithmetic is the science of numbers
and the art of computation.
3. A volcano is a mountain which sends out smoke
lava, and heated matter.

What is the office of each of these two parts? Make similar definitions, observing all the principles of definition, for the following terms:

| | | | |
|-------------|-----------|-------------|-------------|
| ice-cream | telephone | tact | corporation |
| slipper | history | typewriter | democracy |
| mule | door | elimination | town |
| taxes | parrot | digestion | stool |
| gravitation | radius | honesty | curiosity |
| chair | parlor | planet | book |
| pastry | evolution | courage | bonds |
| tree | telescope | table | cow |

Let these definitions be as far as possible the result of your own unaided thinking.

114. Supplements to Definition. Is accurate logical definition usually sufficient for a scientific treatise? May it need further explanation? What more must be added in Exposition which is to have literary value? In the following selections how is the logical definition supplemented?

1. The word "substance" means that which stands under and supports anything else. Whatever then creates, upholds,

classifies anything which our senses behold, though we cannot handle, see, taste, or smell it, is more substantial than the object itself. In this way the soul, which vivifies, moves, and supports the body, is a more potent substance than the hard bones and heavy flesh which it vitalizes. A ten-pound weight falling on your head affects you unpleasantly as substance, much more so than a leaf of the New Testament, if dropped in the same direction; but there is a way in which a page of the New Testament may fall upon a nation and split it, or infuse itself into its bulk and give it strength and permanence. We should be careful, therefore, what test we adopt in order to decide the relative stability of things. — STARR KING.

2. We must begin by thoroughly comprehending the distinction between existence and life. It is a great mistake to suppose that people live to the same extent, or that they are equally alive, because they equally exist. The idea of more or less of dignity or meanness, breadth and power, cannot be connected with the word "existence." Physical animation, the feeling that one is a conscious fact in the universe, determines that. Life is a higher matter. Life consists in the putting forth of faculties that are sheathed in our existence. We live by communion with the substances of the universe, and the fulness of any life is determined by the number of objects from which a person draws nutriment. — STARR KING.

Find the definition in each of the preceding selections. Is it a strictly logical definition, or has it been given literary form? Do the selections contain more than is needed for definition? Why? How does the explanation of terms in Selection 1 help you to understand the author's meaning in Selection 2?

Define one term of one or more of the following pairs and then write a carefully planned paragraph distin-

guishing the term defined from the other term of the pair :

| | |
|-----------------------------|--------------------------|
| gravitation, gravity ; | honor, honesty ; |
| customs, internal revenue ; | courage, fortitude ; |
| history, tradition ; | republic, democracy ; |
| evolution, involution ; | town, city ; |
| telescope, microscope ; | stocks, bonds ; |
| tact, intuition ; | expansion, imperialism ; |
| trust, corporation. | |

In the following find the definition. How is each part of the definition afterward treated? With what purpose?

3. Poetry, strictly and artistically so called, that is to say, considered not merely as poetic feeling, which is more or less shared by all the world, but as the operation of that feeling, such as we see it in the poet's book, is the utterance of a passion for truth, beauty, and power, embodying and illustrating its conceptions by imagination and fancy, and modulating its language on the principle of variety in uniformity. Its means are whatever the universe contains; and its ends, pleasure and exaltation. Poetry stands between nature and convention, keeping alive among us the enjoyment of the external and the spiritual world: it has constituted the most enduring fame of nations; and, next to Love and Beauty, which are its parents, is the greatest proof to man of the pleasure to be found in all things, and of the probable riches of infinitude. Poetry is a passion, because it seeks the deepest impressions; and because it must undergo, in order to convey them.

It is a passion for truth, because without truth the impression would be false or defective.

It is a passion for beauty, because its office is to exalt and

refine by means of pleasure, and because beauty is nothing but the loveliest form of pleasure.

It is a passion for power, because power is impression triumphant, whether over the poet, as desired by himself, or over the reader, as affected by the poet.

It embodies and illustrates its impressions by imagination, or images of the objects of which it treats, and other images brought in to throw light on those objects, in order that it may enjoy and impart the feeling of their truth in its utmost conviction and effluence.

It illustrates them by fancy, which is a lighter play of imagination, or the feeling of analogy coming short of seriousness, in order that it may laugh with what it loves, and show how it can decorate it with fairy ornament.

It modulates what it utters, because in running the whole round of beauty it must needs include beauty of sound; and because, in the height of its enjoyment, it must show the perfections of its triumph, and make difficulty itself become part of its facility and joy.

And lastly, poetry shapes this modulation into uniformity for its outline, and variety for its parts, because it thus realizes the last idea of beauty itself, which includes the charm of diversity within the flowing round of habit and ease.

— LEIGH HUNT.

Is any further description of the subject given in addition to the definition and the explanation of its terms? Write a paragraph briefly unfolding and explaining in the same way Stedman's definition of poetry as you find it in your outline on Verse. Do his definition and Leigh Hunt's harmonize?

4. Justice is often but a form of pedantry, mercy mere easiness of temper, courage a mere firmness of physical con-

stitution; but if these virtues are genuine, then they indicate not goodness merely but goodness considerably developed. A man may be potentially just or merciful, yet from defect of training he may be actually neither. We want a test which shall admit all who have it in them to be good whether their good qualities be trained or no. Such a test is found in faith. He who, when goodness is impressively put before him, exhibits an instinctive loyalty to it, starts forward to take its side, trusts himself to it, such a man has faith, and the root of the matter is in such a man. He may have habits of vice, but the loyal and faithful instinct in him will place him above many that practise virtue. He may be rude in thought and character, but he will unconsciously gravitate toward what is right. Other virtues can scarcely thrive without a fine, natural organization and a happy training. But the most ungifted and neglected of men may make a beginning with faith. Other virtues want civilization, a certain amount of knowledge, a few books; but in half-brutal countenances faith will light up a glimmer of nobleness. The savage, who can do little else, can wonder and worship and enthusiastically obey. He who cannot know what is right can know that some one else knows, he who has no law may still have a master, he who is incapable of justice may be capable of fidelity, he who understands little may have his sins forgiven because he loves much. — J. R. SEELEY, *Ecce Homo*.

Find in Selection 4 the definition. Is it logically expressed? Or has it been changed from the logical to the literary form? State it in what you would consider a more purely literary form. What is the purpose of the remainder of the paragraph? Is much of it implied in the definition?

Find other illustrations of definitions supplemented

in one or more of the ways shown above. Select one of the terms previously given to be defined, and write a paragraph which shall include the definition and one or more supplements to it.

115. Division. When a subject is fully defined, and the definition perfectly clear, what remains to be done in Exposition? Note the following extracts and decide what further step is taken in them.

1. The people who inhabited Italy south of the Rubicon, at the dawn of history, were of three separate stocks, so far as language is an indication of race:

Calabria, and perhaps Apulia, was inhabited by a people whom the Greeks called Iapygians or Messapians. Their language, of which we learn a little from inscriptions, is allied with the Latin and the Greek. They were probably the first of the Indo-European family to enter Italy.

In the northwest were the Etruscans or Tuscans, whose language, preserved only in inscriptions — mostly sepulchral — has no undisputed connection with that of any branch of the Indo-European group. They entered Italy later than their neighbors and took possession of the land around the Po, of Etruria proper, and afterward of the coast of the Volscian country and of northern Campania. In the beginning they surpassed the Italians in civilization and in military power.

The remaining peoples of Italy — the Umbrians, Sabines, Volscians, Oscans or Sabellians, and the Latins — constitute, linguistically, so many branches of one family. The languages of the first four of these races, so far as they are known, resemble each other more closely than they do the Latins, from whom they seem to have been separated in pre-historic times. These four are included together under the name of Umbro-Sabellians. — Adapted from TIGHE.

2. There are three simple species of government: Monarchy, where the supreme power is in a single person: Aristocracy, where the supreme power is in a select assembly, the members of which fill up, by election, the vacancies in their own body, or succeed to their places in it by inheritance, property, or in respect of some personal right or qualification: a Republic, where the people at large retain the supreme power, and act either collectively or by representation.

Each of these species of government has its advantages and disadvantages.

The advantages of a Monarchy are strength, despatch, secrecy, unity of counsel. Its disadvantages are tyranny, expense, ignorance of the situation and wants of the people, insecurity, unnecessary wars, evils attending elections or successions.

The advantages of Aristocracy are wisdom, arising from experience and education. Its disadvantages are dissensions among leaders, oppression to the lower orders.

The advantages of a Republic are liberty, equal, cautious, and salutary laws, public spirit, frugality, peace, opportunities of exciting and producing the abilities of the best citizens. Its disadvantages are dissensions, the delay and disclosure of public counsels, the imbecility of public measures retarded by the necessity of a numerous consent.

A government may be composed of two or more of the simple forms above mentioned. Such is the British government. It would be an improper government for the United States, because it is inadequate to such an extent of territory, and because it is suited to an establishment of different orders of men.

What is the nature and kind of that government which has been proposed for the United States by the late convention? In its principles it is purely democratical; but the principle is applied in different forms, in order to obtain the advantages,

and exclude the inconveniences, of the simple forms of government.

If we take an extended and accurate view of it we shall find the streams of power running in different directions, in different dimensions, and at different heights, watering, adorning, and fertilizing the fields and meadows through which their courses are led; but if we trace them, we shall discover that they all originally flow from one abundant fountain. In this Constitution all authority is derived from the people. — JAMES WILSON (slightly adapted), about 1788.

What basis of classification is used in Selection 1 for the main topics? For the subordinate topics? What bases are used in Selection 2? If you were given a roomful of books to arrange, on what bases should you classify them? Why? Would that find a proper place for every book? Would it provide but one place for each book? What difficulties should you find if you should try to use a double basis? For instance, if you were to try to put books of a size together, and books of a color together. What rules for classification can you make after answering these questions?

116. Using the rules just made as guides, classify one or more of the following subjects: Leaf forms, plane figures, chemical elements, heavenly bodies, powers of Congress, town officials, city officials, uses of the Latin subjunctive, causes of the fall of the Roman Empire, effects of the Moorish dominion in Spain, effects of the crusades.

What seem to you the most common errors in classification? What are the sources of these errors?

117. Selection of Subject. In selecting a subject for Exposition, how far should the taste and mental equipment of the author be considered? Why? How would the taste and culture of his audience affect his selection? Why? Why are many school essays uninteresting to the author and to the hearer? What sort of an essay will be the result of attempting a subject beyond the power of the author?

Which of the laws so important in Description and Narration should also be observed in Exposition? Why? What suggestion of purpose is there in such subjects as Ghosts, Nicknames, Missionaries? In order to make a complete Exposition on one of these subjects, how much would it be necessary to write? Suggest some more limited theme in connection with each of those given, which might be fully treated within the usual limits of a magazine article or of a school essay. Is such a limitation of subject usually advisable? Why?

118. Aids to Exposition. What aids to brevity and completeness of Exposition are found in the following?

1. It has often been observed that, when the eyes of the infant first open upon the world, the reflected rays of light which strike them from the myriad of surrounding objects present to him no image, but a medley of colors and shadows. They do not form into a whole; they do not rise into foregrounds and melt into distances; they do not divide into groups; they do not coalesce into unities; they do not combine into persons; but each particular hue and tint stands by itself, wedged in amid a thousand others upon the vast and

flat mosaic, having no intelligence, and conveying no story, any more than the wrong side of some rich tapestry. The little babe stretches out his arms and fingers, as if to grasp or to fathom the many-colored vision; and thus it gradually learns the connection of part with part, separates what moves from what is stationary, watches the coming and going of figures, masters the idea of shape and of perspective, calls in the information conveyed through the other senses to assist him in his mental process, and thus gradually converts a kaleidoscope into a picture. The first view was the more splendid, the second the more real; the former more poetical, the latter more philosophical. Alas! what are we doing all through life, both as a necessity and as a duty, but unlearning the world's poetry, and attaining to its prose? This is our education, as boys and as men, in the action of life, and in the closet or library; in our affections, in our aims, in our hopes, and in our memories. And in like manner it is the education of our intellect; I say, that the one main portion of intellectual education, of the labors of both school and university, is to remove the original dimness of the mind's eye; to strengthen and perfect its vision; to enable it to look out into the world right forward, steadily and truly; to give the mind clearness, accuracy, precision; to enable it to use words aright, to understand what it says, to conceive justly what it thinks about, to abstract, compare, analyze, divide, define, and reason, correctly. There is a particular science which takes these matters in hand, and it is called logic; but it is not by logic, certainly not by logic alone, that the faculty I speak of is acquired. The infant does not learn to read and spell the hues upon his retina by any scientific rule; nor does the student learn accuracy of thought by any manual or treatise. The instruction given him, of whatever kind, if it be really instruction, is mainly, or at least preëminently, this, — a discipline in accuracy of mind. — JOHN HENRY NEWMAN.

2. Then, since courage is a joy so high, a virtue of so great majesty, what could happen but that many will covet both the internal exaltation and the outward repute of it? Thus comes bravery, which is the counterfeit, or mock virtue. Courage is of the heart, as we have said; bravery is of the will. One is the spontaneous joy and repose of a great soul; the other, bravery, is after an end ulterior to itself, and, in that view, is a form of work, about the hardest work, too, I fancy, that some men undertake. What can be harder, in fact, than to act a great heart, when one has nothing but a will wherewith to do it?

Thus you will see that courage is above danger, bravery in it, doing battle on a level with it. One is secure and tranquil, the other suppresses agitation or conceals it. A right mind fortifies one, shame stimulates the other. Faith is the nerve of one, risk the plague and tremor of the other. For, if I may tell you just here a very important secret, there be many who are called heroes who are yet without courage. They brave danger by their will, when their heart trembles. They make up in violence what they want in tranquillity, and drown the tumult of their fears in the rage of their passions. Enter the heart, and you shall find, too often, a dastard spirit lurking in your hero. Call him still a brave man, if you will; only remember that he lacks courage.

No, the true hero is the great, wise man of duty, — he whose soul is armed by truth and supported by the smile of God, — he who meets life's perils with a cautious but tranquil spirit, gathers strength by facing its storms, and dies, if he is called to die, as a Christian victor at the post of duty.

— HORACE BUSHNELL.

3. It is the essence of morality to place a restraint upon our natural desires in such a manner that in certain cases we refrain from doing that which we have a natural desire to do, or force ourselves to do that to which we feel a repugnance.

Now he who refrains from gratifying a wish on some ground of reason, at the same time feels the wish as strongly as if he gratified it. The object seems to him desirable, he cannot think of it without wishing for it; he can, indeed, force his mind not to dwell upon the object of desire, but so long as the mind dwells upon it so long it desires it. On the other hand, when a stronger passion controls a weaker, the weaker altogether ceases to be felt. For example, let us suppose two men, one of whom has learned and believes that he owes fidelity to his country, but has no ardor of patriotism, and the other an enthusiastic patriot. Suppose a bribe offered to these two men to betray their country. Neither will take the bribe. But the former, if we suppose the bribe large enough, will feel his fingers itch as he handles the gold; his mind will run upon the advantages it would bring him, the things he might buy, the life he might lead, if he had the money; he will find it prudent to divert his mind from the subject, to plunge desperately into occupations which may absorb him until the time of temptation has passed. The other will have no such feelings; the gold will not make his fingers itch with desire, but perhaps rather seem to scorch them; he will not picture to himself happiness or pleasure as a consequence of taking it, but, on the contrary, insupportable degradation and despair; his mind will need no distraction, it will be perfectly at ease however long the period of temptation may continue.

The difference between the men is briefly this, that the one has his anarchic or lower desires under control, the other feels no such desires; the one, so far as he is virtuous, is incapable of crime, the other, so far as he is virtuous, is incapable of temptation. — J. R. SEELEY, *Ecce Homo*.

4. By poetry we mean not all writing in verse, nor even all good writing in verse. Our definition excludes many metrical compositions which, on other grounds, deserve the highest

praise. By poetry we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colors. Thus the greatest of poets has described it in lines universally admired for the vigor and felicity of their diction, and still more valuable on account of the just notion which they convey of the art in which he excelled.

“As imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes, and gives to airy nothings
A local habitation and a name.”

—MACAULAY.

In Selection 1, how does the comparison with the sight of the infant aid the completeness and brevity with which the purpose is gained? In Selection 2, what is the effect of the antithesis upon completeness? Are the two ideas sufficiently alike to make the antithesis aid brevity? Find extracts in which either analogy or antithesis is used to aid Exposition. Compare the illustrations in Selections 1 and 3. In which is the illustration more closely related to the main thought? What is its relation? What is its effect? In Selection 4, how many times is the thought expressed? In what different ways? For what purpose? Is it an aid to a clear comprehension of the author’s thought? Find extracts illustrating the use of exemplification or of iteration in aid of Exposition.

119. Unity and Coherence. How would such subjects as the following favor unity of treatment?

1. The effect upon society of pictures and newspapers.
2. The formation of mountains and ravines.
3. The effect of selfishness and politeness upon character.

Why would it be difficult to give unity to an Exposition upon such a subject? What then is necessary in the subject to enable the writer to observe the law of unity? Correct the subjects given above, so that they will be more in harmony with the law of unity.

When the subject is a unit, what is necessary in order that its treatment may be a unit? Is a well-ordered plan as essential in Exposition as in Description or Narration? Why? Should this plan be made before the Exposition is written? How far should there be a plan in accumulating material for the essay? Why? What should be the main divisions of this plan? In what order should these divisions come? Why?

120. What should be the main parts of an Exposition? What should be their relation to each other in position? In length? In thought? In the poem of "The Vision of Sir Launfal," note the general and the special introduction. Which comes first? Why? Find examples of each in Exposition. Which of the two kinds is given in Irving's essay on Christmas given on page 21? What is the difference between a special and a general conclusion? Find examples of each in Exposition. What is the thought of the conclusion in Irving's essay on Christmas? Is it a general or a special conclusion?

121. Criticise the following outlines, as to plan, proportion, and arrangement :

1. **Sermon.** — The vanity of earthly riches.

I. They are hard to get.

II. They are hard to keep.

III. They are not worth having when you get them.

2. **Sermon.** — The still small voice.

I. The whirlwind. About ten minutes on the power of the wind, its waywardness, its uncontrollable force, — but God was not in the wind.

II. The earthquake. About ten minutes on earthquakes, their causes, the destruction they bring, — but God was not in the earthquake.

III. The fire. About ten minutes on fire, its devastations and its irresistible might, — but God was not in the fire.

IV. The still small voice. Five minutes in conclusion on the voice of God, its purpose, and what it said.

3. **School Essay.** — Behold how great a matter a little fire kindleth.

Introduction. Description of a fire caused by a careless spark from a match, the alarm of fire, the hurry of the engines, the danger to life, the rescue. All occupying about six pages.

Discussion. Description of the downfall of a young man as the result of a social glass of wine. About three pages.

Conclusion. Comments on the tendency of small matters to grow into large ones, and especially of small sins to become great. One page.

122. Write the necessary definitions and outlines of

the thought of the following themes treated as Expositions:

| | |
|---|-------------------------------|
| How men become criminals. | How men become heroes. |
| The formation of ravines. | The planting of forests. |
| The advantages of marks in grading school work. | The disadvantages of marks. |
| Corporal punishment. | The necessity for good roads. |
| The effects of candy-eating. | The advantages of courtesy. |
| Surprise parties. | Chaperones. |
| The effects of competition upon the individual. | |
| The effects of competition upon society. | |
| The causes which produce market value. | |
| The operation of the law of supply and demand. | |

123. In the selection from Burke, page 25 note the devices for referring back to what has been said before, or for what we call retrospective reference. What effect have these upon unity and coherence of thought? In the same selection look for examples of prospective reference, or looking forward by means of references pointing to what is to come. How does this affect unity and coherence? Examine for prospective and retrospective reference an essay of Macaulay, an oration of Webster.

124. Select some subject among the following, or a sub-topic of one of them, and write an outline of the thought for an Exposition, being careful to define and classify well, and to arrange your thought so that it will be easily understood. After this outline has been criticised by your teacher, amend it, and then write out from it the Exposition in full, using such aids and supple-

ments as will serve your purpose. Be careful not to run into argument; you are not to prove, only to explain.

| | |
|--|---|
| Schoolroom virtues. | The disadvantages of examinations to the pupil. |
| Social virtues. | The leading industry in the county in which you live. |
| Business virtues. | Choosing a profession. |
| Domestic virtues. | Leadership. |
| Qualities essential to success. | Compulsory education. |
| Taste. | Importance of trifles. |
| Taste in dress. | Our local minerals. |
| Women's wages. | Chemistry in the arts. |
| Children in factories: | Cultivation of the orange. |
| Intelligence of cats. | Social calls. |
| Insectivorous plants. | Growth. |
| Chemistry in the kitchen. | American games. |
| The ingratitude of republics. | Gains by struggle. |
| Advantages of the study of Latin. | Training of dogs. |
| Advantages of machinery to the laborer. | Our local fossils. |
| Disadvantages of machinery to the laborer. | Chemistry on the farm. |
| Advantages of machinery to society. | Selfishness. |
| Dangerous tendencies of American politics. | The fickleness of democracies. |
| Some hopeful tendencies in American politics. | Advantages of the study of geometry. |
| The seven wonders of America. | Causes of the French Revolution. |
| The advantages of examinations to the pupil. | Modern lack of taste for poetry. |
| The advantages of examinations to the teacher. | The self-made man. |
| | Company manners. |

MEMORY QUOTATIONS

The expositor must be in serious earnest and resort to no means that have not the sanction of his judgment and that are not in the interests of truth. — T. W. HUNT.

There is no other kind of composition that demands such careful and exhaustive reading, study, and definition. In no other field is there such danger of mistaking trite commonplaces and aphorisms for real, original thought. Vagueness and lack of point are the characteristics of too many expository essays. — J. SCOTT CLARK.

A thoroughly satisfactory definition in any department of knowledge or in original discourse is extremely rare. Those who excel in all else often fail here. Very many of the important discussions in theology and philosophy have arisen from faulty definitions. — T. W. HUNT.

The keystone of good exposition is plainness, clearness, simplicity; we cannot afford, by any literary device, to cover up these qualities. — GENUNG.

IV. Argumentation.

125. What is a proposition? Of what does it consist? Give five examples. Are all propositions true? How may we be convinced of the truth of a proposition? What method of writing do we call that which proves? Define Argumentation. How does it differ from Exposition? Does it at all depend upon Exposition? If so, tell how.

Of what does an argument consist? Have you ever known any one to think a proposition in geometry proved after giving merely the hypothesis and the theorem? Why is more needed? What does the proof consist of? On what does it depend? Will arrangement have anything to do with it? Give reasons for your opinion.

126. Inductive Reasoning. On what proof do we conclude that water always runs down hill? That exercise is conducive to health? That acids always turn blue litmus red? The reasoning which leads us to these conclusions is called induction, or inductive reasoning. Give five other examples of induction. From what to what do we reason in induction? Examine the following inductions, decide whether they are valid, whether the conclusion is proved, and if not, tell why not:

1. The appearance of a comet foretells calamity.
2. A change of the moon will bring a change of wind.
3. A change of the wind will bring a change of weather.
4. Potatoes should be planted in the full of the moon.

5. It will be a dry month, for the old Indian can hang his powder horn on the new moon.
6. Evening red and the morning gray, brings the traveller on his way ;
Evening gray and the morning red, brings down rain on the traveller's head.
7. The only good Indian is a dead Indian.

Under what circumstances is inductive reasoning conclusive proof? Do we in everyday life rely upon it sufficiently to act upon it? Give five examples of common inductions which are accepted as sufficiently proved to be the basis of action.

127. Deductive Reasoning. Study the following arguments, notice how they differ from induction :

1. Major premise. All absolute rulers are oppressive.
Minor premise. Alexander was an absolute ruler.
Conclusion. Alexander was oppressive.
2. Major premise. All acids turn litmus red.
Minor premise. Vinegar is an acid.
Conclusion. Vinegar turns litmus red.

From what to what do we reason in these cases? This is called deduction. Give five examples of it. How does it compare with induction in method? In its conclusions? On what does its conclusiveness depend? Note the form in which the examples of deduction are given you. This form of stating an argument is called a syllogism. On what does the value of a syllogism depend? Examine the following syllogisms and point out any that seem to you faulty, with the reason why they are not reliable :

Epimenides the Cretan said, "All the Cretans are liars."

Epimenides himself was a Cretan.

Epimenides was a liar.

If Epimenides was a liar,

He lied when he said the Cretans were liars.

The Cretans were not liars.

If the Cretans were not liars,

Epimenides was not a liar.

If Epimenides was not a liar,

The Cretans were liars.

Which of these syllogisms are incomplete? What is omitted in each incomplete syllogism? Such a shortened syllogism is called an enthymeme. Fill out the following enthymemes, decide whether the conclusion is warranted, and if not, why not?

1. A feeble government is always unjust and oppressive because it has not power to insure justice.

2. Mercury, Venus, Earth, and Mars have elliptical orbits, therefore Neptune has an elliptical orbit.

3. War is an evil because it produces human misery.

4. This embargo must be repealed. You cannot enforce it for any important period of time longer. — JOSIAH QUINCY.

5. If the writers of the four Gospels exactly agreed in all the minor particulars we should be inclined to disbelieve their story.

6. The Bible is a revelation from God because it has benefited the human race more than any other book which claims to be from God.

128. Write five examples of syllogisms which seem to you valid and conclusive. Write five enthymemes, fill them out, and decide upon their validity. Are the

following syllogisms valid? Give reasons for your opinion. * If any are faulty, show why, and how they may be corrected.

1. All men are mortal.
The elephant is mortal.
The elephant is a man.
2. Some generals have been large and powerful men.
Julius Cæsar and Napoleon Bonaparte were some generals.
Julius Cæsar and Napoleon Bonaparte were large and powerful men.
3. A revelation from God is invariably truthful.
The Koran is a revelation from God.
The Koran is invariably truthful.
4. Miracles are subversions of natural law.
The resurrection from the dead is a subversion of natural law.
The resurrection from the dead is a miracle.
5. Everything that restricts the liberty of mankind should be resisted.
Governments restrict the liberty of mankind.
Governments should be resisted.

129. Arrange in syllogistic form the demonstration of some theorem in your geometry.

Arrange in syllogistic form the argument given in 1 Corinthians xv. 12-20. What is the advantage of such an arrangement of such an argument? Is it advisable in literary productions? Give reasons for your opinion. Which is the more common in conversational arguments, the syllogism or the enthymeme? Why? In which is it easier to detect a fallacy? Why?

130. Comparison of Induction and Deduction. Com-

pare induction and deduction in their course of reasoning, their conclusiveness, and the basis from which the reasoning is made. Which of the two proves beyond the possibility of question? Which of the two has added most to the sum of human knowledge? Find out Lord Bacon's connection with the use of induction in natural science. What had been the usual method of investigation before his time? What is now the usual method?

Find in a scientific work by Huxley, Wallace, Darwin, or some other investigator of the present day, a record of investigations, and note the kind of reasoning used. How many facts seem to be required before drawing a conclusion? Why?

Which form of reasoning is most used in mathematics? What effect do mathematical studies seem to have on the reasoning powers? What effect have scientific studies? Which of the two will best train for solving the ordinary problems of life? Give reasons for your opinion. What connection has probability with such problems?

Classify the kinds of reasoning in the following: The ordinary proofs that the earth is round. That creation occupied more than six days of twenty-four hours each. That the earth revolves round the sun. That flowers are altered branches.

131. Antecedent Probability. What do the following arguments attempt to establish? How far do they establish it?

1. A robbery has been committed and it is shown that one of the clerks in the store which was robbed is heavily in debt ; it is inferred that he is the guilty person.

2. A manufacturer has discharged an incompetent workman, who is very angry at losing his place. Not long afterward the family of the manufacturer are taken ill and the water of the well is found to have been poisoned. It is inferred that the discharged workman poisoned the well.

3. A man came home late one night with his clothing torn and soiled, and his face scratched and bruised, and said he had been knocked down in the street and robbed of a large sum of money. He had a heavy debt to pay next day, he was in the habit of gambling, and was seen coming out of a gambling house that night only a short time before he reached home. It was inferred that he had gambled away his money, and then invented the story of the robbery.

All these are arguments from antecedent probability. What do they prove? Would they be accepted as valid in a court of law? Would they in the cases mentioned prove the guilt of the accused? Is it easy to prove guilt without proving a motive? Is it easy to prove conclusively in opposition to antecedent probability? Suppose such a case.

Give the argument from antecedent probability that George Washington cut the cherry tree. That a man who has lost sheep by dogs has poisoned his neighbor's dog. That Bradley Headstone was guilty in "Our Mutual Friend." That Jonas Chuzzlewit was guilty in "Martin Chuzzlewit." That Senator Bird would not help Eliza in "Uncle Tom's Cabin," and that he would help her. That the Bible is a revelation from God.

Write five other examples of argument from antecedent probability.

132. What would be the effect of several concurrent arguments from antecedent probability? Give examples of such cases. Find the arguments from antecedent probability in some case in court that you have known or read of. A wealthy widow accused of breach of promise of marriage proves that she would, by her late husband's will, lose all her property by marrying again. How would that affect the probability of the alleged promise of marriage?

133. Sign. In the following arguments what do we attempt to prove? What effect would they respectively have upon the conclusion? Would they be conclusive proof?

1. The cream is missing from a pan of milk and a short gray hair is found sticking to the edge of the pan; it is inferred that Pussy has taken the cream.

2. A large sum of money is gone from a bank and the cashier is also missing; it is inferred that he has taken the money.

3. A man is found standing over a dead body with a dripping knife in his hand.

These are arguments from sign. In each case what is the sign? Dark clouds in the sky are a sign of what? Growing grain is a sign of what? What does a flag at half-mast indicate? Forming ice will show what? Name five common arguments from sign, that might be offered in a court of law. What arguments from sign

do you find to prove that Bradley Headstone and Jonas Chuzzlewit were guilty? That slavery is an evil? That the French people were not fit for self-government at the time of the Revolution? That there is a God?

134. Name all the arguments from sign and those from antecedent probability in the following story:

A sailor returns from a long voyage, goes to his home in a wretched tenement, finds it filthy and disorderly, and his wife gone. The next neighbor, knowing the wife's drinking habits, and fearing that fire may break out there, is accustomed before going to bed to look through a crack in the wall into this miserable room to see that all is safe. She sees the sailor there, hears him groan and say, "This is a pretty place for a man to come home to." Later, she hears the woman come in, and in the night she is awakened by the sound of a blow, a groan, and hurrying footsteps. She enters the room and finds the woman lying on the floor with her head crushed in and a bloody stick of firewood lying near her. The sailor says he left the house at ten o'clock and before his wife's return, that he went directly to his ship and stayed there all night. The cabin-boy says that the moon was just risen when the sailor came on board, that he was himself awake till two o'clock, and knows that the sailor was with him all that time. The moon rose at half-past ten that night. The murder was committed between half-past eleven and twelve.

135. A man says he knows it is so for he saw it—what sort of an argument is it and how conclusive is it? How would you class the argument from testimony? Can testimony always be believed? What may sometimes affect its value? What difference may there be

in accuracy of the testimony of two equally honest eye-witnesses? What is the difference between a matter of fact and a matter of opinion as testimony? Under what circumstances? When may testimony to a matter of opinion be valuable? What is the effect on the value of testimony when a person testifies in line with his own interests? In opposition to his own interests? Give an illustration of each case. What is the value of unconscious or undesigned testimony? Illustrate by an example. Under what circumstances is the testimony of a child valuable? What is the value of corroborating testimony? What effect to prove or disprove has the argument from antecedent probability on the argument from testimony? Give five illustrations of a combination of the two.

136. Analyze the following arguments, naming each kind as it is used :

As to the position, pursuits, and connections of Junius, the following are the most important facts which can be considered as clearly proved : first, that he was acquainted with the technical forms of the Secretary of State's office ; secondly, that he was intimately acquainted with the business of the war office ; thirdly, that he, during the year 1770, attended debates in the House of Lords, and took notes of speeches, particularly of the speeches of Lord Chatham ; fourthly, that he bitterly resented the appointment of Mr. Chamier to the place of Deputy Secretary at War ; fifthly, that he was bound by some strong tie to the first Lord Holland. Now, Francis passed some years in the Secretary of State's office ; he was subsequently chief clerk in the war office ; he repeatedly mentioned that he had himself,

in 1770, heard speeches of Lord Chatham, and some of these speeches were printed from his notes ; he resigned his clerkship at the war office from resentment at the appointment of Mr. Chamier ; it was by Lord Holland that he was first introduced into the public service. Now here are five marks all of which ought to be found in Junius. They are all five found in Francis. We do not believe that more than two of them can be found in any other person whatever. If this argument does not settle the question, there is an end of all reasoning on circumstantial evidence. — MACAULAY, *Warren Hastings*.

Find out from the encyclopædia what you can about Junius, and the circumstances which made interesting the inquiry into his identity.

137. Analogy or Example. How do the following arguments differ from the previous classes ?

1. Cæsar had his Brutus, Charles the First his Cromwell, and George the Third — may profit by their example.

— PATRICK HENRY.

2. Aristotle argues against the choice of magistrates by lot, by supposing the choice of a wrestler or a steersman by lot ; since in both cases the lot might fall on other than the person best by training and experience.

3. Ireland, if not given independence, will take it as the American colonies did.

4. James the Second abused his trust and was deposed ; hence the charter of the East India Co., which has also abused its trust, may be rightfully withdrawn.

These are arguments from analogy. Are they conclusive ? On what does their value depend ? What is the difference in value between real and invented

analogies? How strong is the argument from analogy in history? How many analogies are necessary to prove in a scientific experiment? In ordinary affairs? Find the arguments in the following. Decide whether the analogies are valid and will prove the conclusion.

That ever I should write or speak a tittle that tends to such an infinite liberty of conscience, is a mistake, and which I have ever disclaimed and abhorred. To prevent such mistakes, I at present shall only propose this case. There goes many a ship to sea with many hundred souls in one ship, whose weal and woe is common : and is a true picture of a commonwealth, or a human combination or society. It hath fallen out, sometimes, that both Papists and Protestants, Jews and Turks, may be embarked into one ship, upon which supposal, I affirm, that all the liberty of conscience, that I ever pleaded for, turns upon these two hinges, that none of the Papists, Protestants, Jews, or Turks, be forced to come to the ship's prayers, nor compelled from their own particular prayers or worship if they practise any. I further add, that I never denied, that notwithstanding this liberty, the commander of the ship ought to command the ship's course ; yea, and command also that justice, peace, and sobriety, be kept and practised, both among the seamen and all the passengers. If any of the seamen refuse to perform their service, or passengers to pay their charge ; if any refuse to help in person or purse toward the common charges or defence ; if any refuse to obey the common laws and order of the ship concerning their common peace and preservation ; if any shall mutiny and rise up against their commanders or officers ; if any should preach or write, that there ought to be no commanders nor officers, because all are equal in Christ, therefore no masters nor officers, no laws nor orders, no corrections nor punishments, I say I never denied but in such cases, whatever is pretended, the commander or commanders may judge, resist,

compel, and punish such transgressors according to their deserts and merits. — ROGER WILLIAMS.

If free competition is a good thing in trade, it must be good in education. Since the supply of sugar and other commodities adjusts itself to the demand by private competition, without any provision by the state, why should not education regulate itself in the same way? — Adapted from MILL's *Logic*.

To ask Congress to maintain a parity between gold and silver at any fixed rate, is as absurd as to ask them to maintain a constant ratio in iron and water of expansion by heat and contraction by cold.

The other planets resemble the earth in their rotation, revolution, composition, and origin, hence they have inhabitants like ourselves.

Because a just analogy has been discerned between the metropolis of a country, and the heart of an animal body, it has been sometimes contended that its increased size is a disease, — that it may impede some of the most important functions, or even be the cause of its dissolution.

— Quoted by Whateley from BISHOP COPLESTON.

As the rose unfolds from the bud so gradually that we cannot tell when it ceases to be a bud and becomes a rose, so man must have developed so gradually from the lower animals that we cannot tell where the lower animal ended and man began.

As the American Colonies would not have suffered France, who assisted them in gaining their independence, to dictate to them what sort of a government they should adopt, so the United States should not now attempt to force any kind of government upon the islands of Cuba and Porto Rico, nor upon the Philippines.

Bring to the class five arguments from analogy. Be very careful to distinguish here between illustrations used to explain, and examples used for argument.

138. Burden of Proof. In any argumentative discussion are the antagonists equally bound to prove each other in the wrong? Suppose the question is the guilt of a person accused of murder, has either party the advantage at the outset? On which side does the burden of proof lie? On which side is the presumption of innocence? How much does this presumption mean? On which side does the presumption lie when the question is one of title to property? In an attack upon established customs? In questioning generally received opinions? In a formal debate? What do you mean by presumption? By burden of proof? On which side is the presumption generally found? On which the burden of proof?

A witness testifies in court that he saw the accused commit the crime. Where then is the burden of proof? The witness is proved to have been suspected, on the ground of motive, of committing the crime himself; will that effect the position of the burden of proof? It is also proved that it was too dark at the time the crime was committed for the witness to have recognized any one at the distance at which he asserts he was from the scene of the crime. Where now is the burden of proof?

How often may the burden of proof be transferred from one side to the other in an argument? Under what circumstances? What was the presumption on the question of slavery before the Civil War? What kind of an argument against it was contained in Mrs

Stowe's "Uncle Tom's Cabin"? How would it change the presumption? What counter argument was set up against it? How did this argument affect the presumption? If the examples given in the key afterward published were proved to be true, was the position of the burden of proof affected? Illustrate the frequent change of position of the presumption and burden of proof by a similar example. Is the advantage of the presumption an important one? Give reasons for your opinion. How should a person possessing that advantage make use of it?

139. Arrangement. In the famous debate between Æschines and Demosthenes "On The Crown," Æschines demanded that Demosthenes should be compelled to refute his arguments in the order in which they were given. What should you think of such a demand? Find out whether it was granted, and on what grounds Demosthenes claimed the privilege of selecting his own order. Is the arrangement of arguments important? Give reasons for your opinion. What effect will it have on a hostile audience to place the proof before the proposition? To reserve the espousal of either side until the arguments on both sides have been given, and those on one side seem to preponderate? To mention views which you hold in common with them? Give reasons for your opinion in each of these cases.

What kind of arguments will be most effective with an audience in sympathy with the speaker? Which are

necessary when the audience are hostile? How will the kind of argument govern the order of arrangement? What influence will strength of argument have upon arrangement? Why?

140. Make an outline of each of the following arguments, and be prepared to explain from your outline the kind of arguments used, the purpose for which they are used, and the advantages of the arrangement :

I. Then Gama turned to me:

“We fear, indeed, you spent a stormy time
With our strange girl; and yet they say that still
You love her. Give us, then, your mind at large:
How say you, war or not?”

“Not war, if possible,
O king,” I said, “Lest from the abuse of war,
The desecrated shrine, the trampled year,
The smouldering homestead, and the household flower
Torn from the lintel — all the common wrong —
A smoke go up through which I loom to her
Three times a monster: now she lightens scorn
At him that mars her plan, but then would hate
(And every voice she talked with ratify it,
And every face she looked on justify it)
The general foe. More soluble is this knot
By gentleness than war. I want her love.
What were I nigher this altho’ we dashed
Your cities into shards with catapults?
She would not love; — or brought her chained, a slave,
The lifting of whose eyelash is my lord?
Not ever would she love, but brooding turn
The book of scorn, till all my flitting chance
Were caught within the record of her wrongs

And crushed to death: and rather, Sire, than this
I would the old god of war himself were dead,
Forgotten, rusting on his iron hills,
Rotting on some wild shore with ribs of wreck,
Or like an old-world mammoth bulked in ice
Not to be molten out."

And roughly spake
My father. "Tut, you know them not, the girls.
Boy, when I hear you prate, I almost think
That idiot legend credible. Look you, Sir!
Man is the hunter; woman is his game:
The sleek and shining creatures of the chase,
We hunt them for the beauty of their skins;
They love us for it, and we ride them down.
Wheedling and siding with them! Out! for shame!
Boy, there's no rose that's half so dear to them
As he that does the thing they dare not do,
Breathing and sounding beauteous battle, comes
With the air of the trumpet round him, leaps in
Among the women, snares them by the score
Flattered and flustered, wins, tho' dashed with death
He reddens what he kisses: thus I won
Your mother, a good mother, a good wife,
Worth winning; but this firebrand — gentleness
To such as her! if Cyril spake her true,
To catch a dragon in a cherry net,
To trip a tigress with a gossamer,
Were wisdom to it."

"Yea, but, Sire," I cried,
"Wild natures need wise curbs. The soldier? No:
What dares not Ida do that she should prize
The soldier? I beheld her, when she rose
The yesternight, and storming in extremes
Stood for her cause, and flung defiance down

Gagelike to man, and had not shunned the death,
No, not the soldier's; yet I hold her, king,
True woman: but you clash them all in one,
That have as many differences as we.
The violet varies from the lily as far
As oak from elm: one loves the soldier, one
The silken priest of peace, one this, one that,
And some unworthily; their sinless faith,
A maiden moon that sparkles on a sty,
Glorifying clown and satyr; whence they need
More breadth of culture: is not Ida right?
They worth it? Truer to the law within?
Severer in the logic of a life?
Twice as magnetic to sweet influences
Of earth and heaven? And she of whom you speak,
My mother, looks as whole as some serene
Creation minted in the golden moods
Of sovereign artists; not a thought, a touch,
But pure as lines of green that streak the white
Of the first snowdrop's inner leaves; I say,
Not like that piebald miscellany, man,
Bursts of great heart and slips in sensual mire,
But whole and one: and take them all-in-all,
Were we ourselves but half as good, as kind,
As truthful, much that Ida claims as right
Had ne'er been mooted, but as frankly theirs
As dues of Nature. To our point: not war;
Lest we lose all." — *The Princess*, TENNYSON.

2. Whether strikes have or have not on the whole, benefited the workmen is a question on which political economists differ, and which it is not easy to decide upon facts. My own belief is that strikes, as they are conducted, have done no lasting good to the strikers or to the mass of laborers, but,

on the contrary, have injured them. Take, for instance, an industry which yields direct employment to ten thousand men; and suppose them to unite in a strike: while they stand out, they are not only consuming their savings — or those of other workmen who support them — and are thus the poorer, but also they are idle, and are tempted to form bad habits. Idleness itself is a very bad habit. If they succeed, the increased rate of wages which they have compelled will not probably for a long time to come restore to them their former savings and comforts. Meantime, however, it is probable that other persons have been drawn into their industry, and thus by their own act the number of persons seeking their bread by this industry has been increased, and in the nature of things the demand for wages is greater, proportioned to the capital available for wages, than before; and either wages will presently fall again, or some part of the laborers will be thrown out of employment.

Trades unions have apparently sought to prevent this natural consequence by arbitrary and tyrannical regulations concerning the employment of apprentices and of non-unionists; and by attempts to shorten the hours of labor, which is of course only an indirect way of increasing the rate of wages. Also they have endeavored to "make work" by forbidding men to do more than a certain amount of work in a given time. All these are deplorably rude and temporary expedients, the contrivance of men ignorant of natural laws, and, what is even more mischievous, flying in the face of the golden rule. To forbid a boy to learn a trade which he desires, to prohibit the employment of non-unionists, are acts of pure selfishness; and the whole spirit of the trades unions in this matter is one which seeks to monopolize benefits at the expense of other men. But, as I told you before, nothing is truer, or more plainly proved by the whole experience of society, than that no merely selfish policy can achieve a great or lasting success. God did not make the world so.

When wages are permanently too low in any well-established industry, that means that too many persons are seeking to share in the gross returns of that industry. The remedy lies in either increasing the demand for the goods, which means widening the market for them, which can be done only by an extension of commerce, when more capital could be profitably invested in the industry; or in decreasing the number of persons desiring employment in it. Now a strike certainly does not widen the market for goods; it does not extend commerce, which is the only way permanently to increase demand; and, by alarming capital is far more likely to decrease than to increase the proportion used in the given industry; and by stopping work it checks the accumulation of that which is already invested. But it does not decrease the amount of labor offering — for the strikers simply stand idle, and mean to reënter the same industry as soon as the contest between them and their employers is decided; as soon, that is to say, as one side or the other has suffered all the loss it can bear. I cannot see, therefore, how the conditions are changed by the strike — except for the worse; and a strike of this kind can, I imagine, permanently increase the prosperity of the workmen just about as much as a man can lift himself from the ground by a vigorous tug at his coat collar.

— NORDHOFF, *Politics for Young Americans*.

3. I grant the French have performed what was possible on the groundwork of the Spanish plays; what was pleasant before, they have made regular: but there is not above one good play to be writ on all these plots; they are too much alike to please often, which we need not the experience of our own stage to justify. As for their new way of mingling mirth with serious plot, I do not, with Lisideius, condemn the thing, though I cannot approve their manner of doing it. He tells us, we cannot so speedily recollect ourselves after a scene of great passion and concernment, as to pass to another of mirth

and humor, and to enjoy it with any relish; but why should he imagine the soul of man more heavy than his senses? Does not the eye pass from an unpleasant object to a pleasant, in a much shorter time than is required to do this? And does not the unpleasantness of the first commend the beauty of the latter? The old rule of logic might have convinced him that contraries, when placed near, set off each other. A continued gravity keeps the spirit too much bent; we must refresh it sometimes, as we bait in a journey, that we may go on with greater ease. A scene of mirth, mixed with tragedy, has the same effect upon us which our music has betwixt the acts, which we find a relief to us from the best plots and language of the stage, if the discourses have been long. I must therefore have stronger arguments ere I am convinced that compassion and mirth in the same subject destroy each other; and in the meantime, cannot but conclude, to the honor of our nation, that we have invented, increased, and perfected, a more pleasant way of writing for the stage, than was ever known to the ancients or moderns of any nation, which is tragedy-comedy.

And this leads me to wonder why Lisideius and many others should cry up the barrenness of the French plots above the variety and copiousness of the English. Their plots are single; they carry on one design, which is pushed forward by all the actors, every scene in the play contributing and moving towards it. Our plays, besides the main design, have under-plots, or by-concernments, of less considerable persons and intrigues, which are carried on with the motion of the main plot. . . . Eugenius has already shown us, from the confession of the French poets, that the unity of action is sufficiently preserved, if all the imperfect actions of the play are conducting to the main design; but when these petty intrigues of a play are so ill-ordered that they have no coherence with the other, I must grant that Lisideius has reason to

tax that want of due connection; for coördination in a play is as dangerous and unnatural as in a state. In the meantime he must acknowledge, our variety, if well ordered, will afford a greater pleasure to an audience.

As for his other argument, that by pursuing one single theme, they gain an advantage to express and work up the passions, I wish any example he can bring from them would make it good; for I confess their verses are to me the coldest I have ever heard. Neither, indeed, is it possible for them, in the way they take, so to express passion, as that the effects of it should appear in the concernment of an audience: their speeches being so many declamations, which tire us with the length; so that, instead of persuading us to grieve for their imaginary heroes, we are concerned for our own trouble, as we are in tedious visits of bad company; we are in pain till they are gone. When the French stage came to be reformed by Cardinal Richelieu, those long harangues were introduced, to comply with the gravity of a churchman. Look upon the "Cinna" and the "Pompey"; they are not so properly to be called plays, as long discourses of reasons of state, and "Polyeucte" in matters of religion is as solemn as the long stops upon our organs. Since that time it is grown into a custom, and their actors speak by the hour-glass, like our parsons; nay, they account it the grace of their parts, and think themselves disparaged by the poet, if they may not twice or thrice in a play entertain the audience with a speech of an hundred lines. I deny not but this may suit well enough with the French; for as we, who are a more sullen people, come to be diverted at our plays, so they, who are of an airy and gay temper, come thither to make themselves more serious: and this I conceive to be one reason why comedies are more pleasing to us, and tragedies to them. But to speak generally: It cannot be denied that short speeches and replies are more apt to move the passions, and beget concernment in us than

any other; for it is unnatural for any one, in a gust of passion, to speak long together; or for another, in the same condition, to suffer him without interruption. Grief and passion are like floods raised in little brooks by a sudden rain; they are quickly up, and, if the concernment be poured unexpectedly in upon us, it overflows us: But a long, sober shower gives them leisure to run out as they came in, without troubling the ordinary current. As for comedy, repartee is one of its chiefest graces; the greatest pleasure of the audience is a chase of wit, kept up on both sides, and swiftly managed. And this our forefathers, if not we, have had in Fletcher's plays to a much higher degree of perfection than the French poets can reasonably hope to reach. — JOHN DRYDEN.

Make an outline of some carefully planned argument of your own selection, and prepare to explain from your outline the advantages of the arrangement.

141. May the argument of an opponent ever be disregarded or passed over with slight mention? Give reasons for your opinion. If such arguments are to receive reply, where should they be placed if strong and cumulative? If weak and disconnected? Why? Of what value are courtesy and candor in language and manner in an argument? What are the effects of discourtesy and prejudice, and what do they indicate in the user?

What qualities of mind are essential to high success in argument? What qualities of style are most important? Why?

142. Write arguments on at least two of the following or similar subjects.

Women should be allowed to vote.

Women should be paid as much as men for the same work.

Child labor should be prohibited by law.

The state should furnish free text-books.

Manual training should be taught in all our grammar schools.

The marking system in our schools should be abolished.

Capital punishment should be abolished.

Washington was a greater general than Hannibal.

The orator has greater influence than the author.

The modern world owes more to Rome than to Greece.

Man is the creature of his circumstances.

Man is the maker of his destiny.

SUBJECTS FOR DEBATE.

Is lynch law ever justifiable?

Is vivisection justifiable?

Should the Chinese be excluded from this country?

Should immigration be checked?

Should newspapers be published on Sunday?

Should judges be elected by the people?

Should the presidential term be lengthened?

Should the government own and operate the railroads and telegraph lines?

Are political parties an advantage in popular government?

Are labor strikes beneficial?

Was the annexation of Hawaii wise?

MEMORY QUOTATIONS.

Arguing in what is believed to be a bad cause is unrhretorical and illogical as it is immoral. The relation of mind to conscience is too close to admit of it with impunity. "Nothing is expedient," says Cicero, "which is dishonorable."

— T. W. HUNT.

The really inductive argument rests on resemblance, springs from experience, affirms more in the conclusion than is given in the premises, and hence can never be demonstrative, though allowed to have the force of moral certainty, provided the facts on which it is founded be sufficiently numerous.— WELSH.

The deductive process is not open to the objection which the inductive is open to, for it does not go beyond the limits with which it begins. But there may be some question in regard to those limits. We must have premises in order to draw a conclusion : those premises are established by induction ; if by imperfect induction there is a possibility of their being untrue, and if they are not true, the conclusion itself may be false.— NEWCOMER.

It is difficult to convict an accused person against whom no argument from antecedent probability can be brought. The evidences from other sources must be very strong to establish guilt for which no sufficient motive is alleged, an effect for which there is no adequate cause.— A. S. HILL.

You shall find hundreds of persons able to produce a crowd of good ideas upon any subject, for one that can marshal them to the best advantage. Disposition is to the orator what tactics, or the discipline of armies, is to the military art. And as the balance of victory has almost always been turned by the superiority of tactics and discipline, so the great effects of eloquence are always produced by the excellency of disposition.

— JOHN QUINCY ADAMS, quoted by A. S. Hill.

In many cases the most natural as well as the most effective order is that which places arguments from antecedent probability first, those from sign second, and those from example last. The arguments from antecedent probability raise a presumption in favor of the proposition in hand, the arguments from sign adduce evidence tending to strengthen that presumption, by showing that a thing which was likely to occur did occur, and the arguments from example strengthen it still further by evidence concerning similar cases. The first proves the principle which is applicable to the case, the second proves that the principle actually applies to the case, the third furnishes instances of its application in other cases. — A. S. HILL.

Every speaker should place himself in the position of a hearer, and think how he would be affected by these reasons which he purposes to employ for persuading others. For he must not expect to impose on mankind by mere arts of speech. They are not so easily imposed upon as public speakers are sometimes apt to think. Shrewdness and sagacity are found among all ranks, and the speaker may be praised for his fine discourse, while yet the hearers are not persuaded of the truth of any one thing he has uttered. — BLAIR.

One can fool all the people some of the time, and some of the people all the time ; but no one can fool all the people all the time. — ABRAHAM LINCOLN.

V. Persuasion.

143. What is the purpose of argument? Is anything further ever needed in order to bring about necessary action? If so, what and why? How far is Persuasion dependent upon argument? To what part of the nature does argument appeal? To what further part does Persuasion appeal? In what kinds of writing is argument found? In what kinds is Persuasion found? Define Persuasion. Bring an example of it to read to the class.

What must be the condition of our own minds if we would excite feeling in others? How may feeling in ourselves be cultivated? How may it be stimulated when its expression is needed? What is the effect upon feeling of its free expression? What is the affect of repression of expression? What is the effect of refusal to carry it out to its appropriate action? What is the effect, for instance, of stimulating pity in oneself, and then refusing to help the person whose sufferings have aroused the feeling?

144. Motives. How shall we excite feeling in others? Study the following selection for its argument and for its Persuasion. How much does Antony convince the intellect? By what arguments? How much does he move the feelings? What feelings? By what means?

Friends, Romans, countrymen, lend me your ears ;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them,

The good is oft interred with their bones ;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious ;
If it were so, it was a grievous fault,
And grievously hath Cæsar answered it.
Here, — under leave of Brutus, and the rest,
(For Brutus is an honorable man,
So are they all, all honorable men), —
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me :
But Brutus says he was ambitious ;
And Brutus is an honorable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill ;
Did this in Cæsar seem ambitious ?
When that the poor have cried, Cæsar hath wept ;
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious ;
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition ?
Yet Brutus says he was ambitious ;
And sure, he is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause ;
What cause withholds you now to mourn for him ?
O judgment, thou art fled to brutish beasts,
And men have lost their reason ! — Bear with me ;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

But yesterday the word of Cæsar might

Have stood against the world ; now lies he there,
 And none so poor to do him reverence.
 O masters ! if I were disposed to stir
 Your hearts and minds to mutiny and rage,
 I should do Brutus wrong and Cassius wrong,
 Who, you all know, are honorable men.
 I will not do them wrong, I rather choose
 To wrong the dead, to wrong myself and you,
 Than I will wrong such honorable men.
 But here's a parchment, with the seal of Cæsar ;
 I found it in his closet ; 'tis his will.
 Let but the commons hear this testament, —
 (Which, pardon me, I do not mean to read,)
 And they would go and kiss dead Cæsar's wounds,
 And dip their napkins in his sacred blood,
 Yea, beg a hair of him for memory,
 And, dying, mention it within their wills,
 Bequeathing it, as a rich legacy,
 Unto their issue.

.
 Have patience, gentle friends, I must not read it ;
 It is not meet you know how Cæsar loved you.
 You are not wood, you are not stones, but men ;
 And, being men, hearing the will of Cæsar,
 It will inflame you, it will make you mad.
 'Tis well you know not you are his heirs ;
 For if you should, oh, what would come of it ?

.
 Will you be patient ? Will you stay awhile ?
 I have o'er shot myself, to tell you of it.
 I fear I wrong the honorable men,
 Whose daggers have stabbed Cæsar ; I do fear it.

.
 You will compel me, then, to read the will ?

Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend ! and will you give me leave ?
· · · · ·

Nay, press not so upon me ; stand far off.
If you have tears, prepare to shed them now.
You all do know this mantle : I remember
The first time ever Cæsar put it on ;
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii.
Look ! in this place ran Cassius' dagger through ;
See what a rent the envious Casca made ;
Through this the well-beloved Brutus stabbed ;
And as he plucked his cursed steel away,
Mark how the blood of Cæsar followed it,
As rushing out of doors, to be resolved
If Brutus so unkindly knocked, or no ;
For Brutus, as you know, was Cæsar's angel :
Judge, O you gods, how dearly Cæsar loved him,
This was the most unkindest cut of all ;
For, when the noble Cæsar saw him stab,
Ingratitude, more strong than traitor's arms,
Quite vanquished him : then burst his mighty heart ;
And, in his mantle muffling up his face,
Even at the base of Pompey's statue,
Which all the while ran blood, great Cæsar fell.
Oh, what a fall was there, my countrymen !
Then I and you and all of us fell down,
Whilst bloody treason flourished over us.
Oh, now you weep, and I perceive you feel
The dint of pity ; these are gracious drops.
Kind souls, what ! weep you when you but behold
Our Cæsar's vesture wounded ? Look you here,
Here is himself, marred, as you see, with traitors.

.
Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honorable.
What private griefs they had, alas ! I know not,
That made them do it ; they are wise and honorable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts :
I am no orator, as Brutus is,
But, as you know me all, a plain blunt man,
That love my friend ; and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood : I only speak right on ;
I tell you that which you yourselves do know,
Show you sweet Cæsar's wounds, poor, poor dumb mouths,
And bid them speak for me : but, were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.

.
Why, friends, you go to do you know not what.
Wherein hath Cæsar thus deserved your loves ?
Alas ; you know not ! — I must tell you, then.
You have forgot the will I told you of.
Here is the will, and under Cæsar's seal.
To every Roman citizen he gives,
To every several man, seventy-five drachmas.
Moreover, he hath left you all his walks,
His private arbors, and new-planted orchards,
On this side Tiber ; he hath left them you,
And to your heirs forever, common pleasures,

To walk abroad, and recreate yourselves.

Here was a Cæsar ! when comes there such another ?

— SHAKESPEARE.

145. Why is this appeal to the feelings a necessary part of Persuasion ? What is a motive ? What influence have motives upon our actions ? Why ? Name some motives which you consider unworthy. Some which you think are worthy. To which should you appeal most in Persuasion ? Why ? Will the others lead to action ? Why then avoid them ? Should you appeal first to the stronger or the weaker motives, to the selfish or the unselfish, to the lower or the higher ? In what order then should you arrange the motives to which you would appeal ? Illustrate by an example. To what motives does Antony appeal ? In what order ? Why did he take that order ? Compare with Brutus in the same play. Which speech appeals to the higher motives ? Which has the greater effect ? Why ? To what motives does Portia appeal in attempting to persuade Shylock to forego his revenge ? In what order does she arrange them ? Why ? What is the effect ? Why ? Analyze the following for the feelings roused, the motives appealed to, the effect intended :

In the midst of the strife and tumult of angry contention,
Lo ! the door of the chancel opened, and Father Felician
Entered, with serious mien, and ascended the steps of the altar.
Raising his reverend hand, with a gesture he awed into silence
All that clamorous throng ; and thus he spake to his people ;
Deep were his tones and solemn ; in accents measured and
mournful

Spake he, as, after the tocsin's alarum, distinctly the clock strikes.

"What is this that ye do, my children? What madness has seized you?

Forty years of my life have I labored among you, and taught you,

Not in word alone, but in deed, to love one another!

Is this the fruit of my toils, of my vigils and prayers and privations?

Have you so soon forgotten all lessons of love and forgiveness?

This is the house of the Prince of Peace, and would you profane it

Thus with violent deeds and hearts overflowing with hatred?

Lo! where the crucified Christ from His cross is gazing upon you!

See! in those sorrowful eyes what meekness and holy compassion!

Hark! how those lips still repeat the prayer, 'O Father, forgive them!'

Let us repeat that prayer in the hour when the wicked assail us,

Let us repeat it now, and say, 'O Father, forgive them!'"

Few were his words of rebuke, but deep in the hearts of his people

Sank they, and sobs of contrition succeeded the passionate outbreak,

While they repeated his prayer, and said, "O Father, forgive them!" — LONGFELLOW.

146. What qualities seem to you essential to success in persuading men? Name five men who seem to you to have had marked success in Persuasion. What qualities did they have which seemed to contribute to it? Is there any danger in carrying appeal to the feelings

too far? If so, how may the danger be guarded against? Is there any danger of lack of sincerity in feeling or in thought? If so, how should the danger be met? What knowledge of the character of his audience is the cause of the success of Antony's address? Would a similar appeal to those motives have had a like effect upon Father Felician's audience? How then will a sympathetic knowledge of the audience affect the result of a persuasive address? Give other illustrations of such an effect.

147. Write a persuasive address on one of the following topics :

To persuade your classmates to adopt a certain class color.

To induce your teachers to permit a certain order of exercises for Class Day.

To persuade the class of the fitness of your candidate for class orator.

To lead the school to a patriotic regard for the flag.

To lead to a proper observance of Decoration Day on the part of the school.

To persuade to a proper celebration of Washington's Birthday.

To persuade each member of your class on leaving school to add to the school library a copy of that book which he feels is most needed there.

To persuade the citizens of the town of the necessity of a new or an enlarged building for the use of the school.

To persuade the citizens of the town of the need or needs of the public library.

To induce a general contribution to the school library.

To induce the Board of Education to provide more and better apparatus for the use of the school.

MEMORY QUOTATION.

When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech farther than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire to it ; they cannot reach it. It comes, if it come at all, like the outbreking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent ; then self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object,—this, this is eloquence ; or, rather, it is something greater and higher than all eloquence,—it is action ; noble, sublime, god-like action. — DANIEL WEBSTER.

CONCLUSION.

148. What qualities of style have you studied? Define each. What forms of style and methods of treatment have you studied? Define each. What do you mean by style? Without consulting any authority, from what you yourself know or think of the subject, write a definition of style. Then look in the rhetorics and copy the best definition you can find. Write below it your reasons for preferring it, and a comparison of it with your own. What seem to you the essential characteristics of a good style? How may they be acquired? Why have we spent so much time in studying about style? .

149. What are the important divisions of rhetoric? Define rhetoric as a science and as an art. What are the purposes of its study? What advantages may be gained by such study? What has it done for you? How do you think it compares in value with your other studies?

150. With what other studies is it most closely connected? What has it in common with grammar? Which of the two is fundamental to the other? Why? In what respects do they differ? What relation has rhetoric to logic? Define grammar and logic. Define literature. What is its relation to rhetoric? Write your opinion of the advisability of studying them together. What do you think would be the disadvantage of separating them completely? Which do you think existed first in point of time? Give reasons for your

opinion. How have the principles of rhetoric been discovered and established? Do you suppose there is any further opportunity for such discoveries to be made in the future, or is rhetoric a completed science? Give reasons for your opinion.

151. Can one write well without a knowledge of the laws and principles of rhetoric? Will a close observance of such laws and principles alone make one a successful writer? Give reasons for your opinion. How may such an observance help one to write well? How can you make your study of rhetoric practical in your life after you leave school?

APPENDIX.

RULES FOR THE USE OF CAPITALS.

1. A capital is used to begin every complete sentence.
2. A capital is used to begin every line of poetry.
3. A capital is used to begin every direct quotation that is a sentence.
4. A capital is used to begin every proper noun and every proper adjective.
 - a. Capitals are used to begin the names of things personified.
 - b. Capitals should be used to begin the names of the days of the week and of the months of the year, but the tendency now is not to capitalize the names of the seasons unless they are personified.
5. Every important word in a title or heading should begin with a capital.
 - a. All words except prepositions, articles, and conjunctions used to be included under this rule ; but now the tendency is to capitalize only nouns and verbs, and some authorities recommend using a capital only for the first word.
6. The pronoun *I* and the vocative *O* should always be capitals.
 - a. The vocative *O*, used only in direct address, should be carefully distinguished from the interjection, *oh*.
7. All titles of honor and respect should begin with capitals.
8. Important words may sometimes be capitalized to draw attention to them.
9. Statements complete in themselves and formally introduced may begin with capitals though used as parts of other sentences.

a. A formal introduction is one which requires the falling inflection in reading.

We believe the following truths to be incontrovertible: That governments derive their just power from the consent of the governed. That no people can justly be transferred from one government to another without their own consent.

RULES FOR PUNCTUATION.

I. The Comma.

1. An appositive expression, unless very short, should be set off from the rest of the sentence by commas.

a. A noun in apposition, taken with its modifiers, is an appositive expression.

I John saw these things.

And up and down the people go,
Round an island there below,
The island of Shalott.

2. The terms of a series should be followed by commas.

There are three cases here :

a. When no conjunction is used, a comma follows each member of the series.

I slip, I slide, I gloom, I glance,
Among my skimming swallows. — TENNYSON.

b. When a conjunction is used between the last two members only, a comma follows each member except the last.

And this our life
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything. — SHAKESPEARE.

c. When all the conjunctions are used, no commas are needed, though for special emphasis they are sometimes used.

Worthy is the Lamb that was slain to receive blessing and glory and honor and power.

Exception to case *a*. No comma should ever separate the last of a series of adjectives from the noun they modify.

This great, round, whirling world of ours.

3. Independent expressions should be separated from the rest of the sentence by commas.

There are four cases here :

a. Unemphatic interjections.

Oh, what a glory doth this world put on.

b. Independent adverbs.

New customs,
Though they be never so ridiculous,
Nay, let them be unmanly, yet are followed.

— SHAKESPEARE.

c. The nominative case by address.

Sweet, sweet, sweet, O Pan,
Piercing sweet by the river. — MRS. BROWNING.

d. The nominative case absolute.

And now, the bells having ceased their sad tolling, the solemn voice of the clergyman was heard repeating the comforting service.

4. Words, phrases, or clauses interposed between parts closely connected in thought, should be separated from those parts by commas.

Character is like bells which ring out sweet music, and which, when touched, accidentally even, resound with sweet music. — PHILLIPS BROOKS.

He bears both the sentence and the sorrow
That, to pay grief, must of poor patience borrow.

— SHAKESPEARE.

5. Phrases and clauses transposed from their ordinary¹ posi-

¹ The order of the sentence usually requires the principal clause first, and all modifiers as near as possible to the words they modify.

tion should be separated from the rest of the sentence by commas.

Like the sunlight which fills all the air around us, the presence of God fills the universe, and enters every heart that opens to receive him.

If I live the life he gave me,
God will turn it to his use.

6. Short coördinate clauses are separated from each other by commas.

7. Subordinate clauses not restrictive should be separated from the rest of the sentence by commas.

The robin who built in our orchard last summer is singing there again.

The robin, who is one of our sweetest songsters, is so friendly that he may be easily tamed.

8. A long complex or compound subject should be separated from the predicate by a comma.

The student who has been diligent and thorough in his daily preparation, will not need to fear occasional examinations.

9. Omitted words are marked by commas, either to give emphasis or to prevent misunderstanding.

To err is human ; to forgive, divine.

10. A direct quotation informally introduced should be separated from the rest of the sentence by commas.

"Gentlemen, we must all hang together," said Hancock. "Yes," said Franklin, "or we shall all hang separately."

GENERAL SUGGESTION. — The tendency in punctuation at the present day is to be sparing of commas. While all the rules here given are often used, yet in short sentences, or where a long sentence would seem cut up if all the rules were strictly observed, most rules are at times better honored in the breach than in the observance. Write clear sentences, punctuate them so that they may be easily understood by a rapid reader, but do not over-punctuate.

II. The Semicolon.

1. Clauses subdivided by commas are separated by semicolons.

'Tis gold
Which makes the true man killed and saves the thief;
Nay, sometimes hangs both thief and true man.

— SHAKESPEARE.

2. Clauses loosely connected in sense are separated by semicolons.

The very beams will dry these vapors up;
For every cloud engenders not a storm. — SHAKESPEARE.

3. When the items of an enumeration are subdivided by commas, these items should be separated by semicolons.

The President appointed on the Peace Commission, Judge Day, formerly the Secretary of State; Senator Frye, of Maine; General Merritt, who had seen service in the Philippines; and several other gentlemen.

III. The Colon.

1. The colon is used between coördinate clauses that are themselves subdivided by semicolons.

Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed. — SHAKESPEARE.

2. The colon is used before a quotation, enumeration, or complete statement, formally introduced.

From women's eyes this doctrine I derive:
They are the ground, the books, the academes,
From whence doth spring the true Promethean fire.

— SHAKESPEARE.

The orator then mounted the platform and addressed the audience as follows: "Ladies and gentlemen, it gives me great pleasure," etc.

I bought the following list of books: "Uncle Tom's Cabin," by Mrs. H. B. Stowe; "Poems of Places," by J. G. Whittier; "Les Misérables," by Victor Hugo; and "My Study Windows," by Lowell.

IV. The Period.

1. A period should be used after every declarative or imperative sentence.
2. A period should be used after every title or heading.
3. A period should be used after every abbreviation.
4. A period should be used after every letter or figure used in enumerating.

V. The Dash.

1. The dash is primarily used to indicate a sudden change of thought. Therefore it has come to be used instead of the parenthesis, where the interposed expression is too far removed in thought from the rest of the sentence to make the use of the comma advisable. The dash, in conjunction with the comma, is sometimes used to mark a sudden transition.

In a corrupt age the putting the world in order would breed confusion — then mind your own business.

Man cannot stand, — he must advance or fall,
And sometimes, falling, makes most way of all.

Eagerness to take pleasure in the company of others — eagerness to give pleasure, by whatever contribution we can make — a wish to share with others all their gifts and ours; these are the most true and helpful impulses. — PHILLIPS BROOKS.

VI. The Exclamation Point.

1. The exclamation point is used after every exclamatory sentence, and after declarative and imperative sentences when emotional utterance is indicated.

At least it may be said,
"Because the way is short, I thank thee, God!"

How lovely is this world of ours, and glad!
Let us live happily, then, though we call nothing our own!

2. The exclamation point is used after every emphatic interjection.

a. The unemphatic interjection, especially if it introduces an exclamatory sentence, may be followed by a comma.

Give reasons for all the punctuation marks used in the Colorado Desert, page 155; Milton's Sonnet on his blindness, page 136; Lincoln's Gettysburg address, page 115; and the extracts from Irving, page 77.¹

Oh, do not pray for easy lives! Pray to be stronger men.
— PHILLIPS BROOKS.

VII. The Interrogation Point.

1. The interrogation point is used after every interrogative sentence.

a. The interrogative sentence is often contracted by omission. As, *How?* *What then?*

VIII. Quotation Marks.

1. Double quotation marks are used to enclose every direct quotation.

2. Single quotation marks are used to indicate a quotation within another quotation.

"The Spanish monk said to the tree that he pruned, and that cried out under his hook, 'It is not beauty that is wanted of you, nor shade, but olives.'"

¹ TO THE TEACHER. — The best drill in practical punctuation, aside from the punctuation by the pupil of his own writings, is found in dictation exercises. Read slowly to the class, let them write and punctuate, give their reasons for placing points as they have done, then criticise and read the punctuation of the author.

CONSTRUCTION OF SENTENCES.

A sentence is an expression of thought in words.

Sentences are classified according to their meaning into,

Declarative: A declarative sentence is a statement.

"Thoughts are things."

Interrogative: An interrogative sentence is a question.

"What's the hour?"

Imperative: An imperative sentence is a command. "Hold thy peace."

Exclamatory: An exclamatory sentence is an expression of emotion. "How lovely is the night!"

Name the kind of each sentence in the following, and transform it into each of the other kinds if possible.

1. What a beautiful country to live in! 2. To arms, to arms, the foe, the foe. 3. Which is easier, to do right or to seem right? 4. Leaning on the sustaining infinite, we find life bright with blessings. 5. The bravest are the tenderest, the loving are the daring. 6. What shall it profit a man if he gain the whole world and lose his own soul? 7. Let the dead bury their dead. 8. What a Paradise is a happy home! 9. Bury not your talents. 10. How delightful it is to be alive! 11. We are our own fates.

Sentences are classified according to their structure into,

Simple: A simple sentence contains but one proposition, or one combination of subject and predicate. "Necessity is the mother of invention."

Compound: A compound sentence contains two or more coördinate propositions; that is, two or more that are of equal importance in the sentence, neither modifying any part of the other. "To err is human; to forgive, divine."

Partially compound: A partially compound sentence has one or more of its principal elements compound. "Plain living and high thinking are enough."

Complex: A complex sentence has some part of its main

proposition modified by another proposition. "He who would be a friend may have one."

Write three examples of each of the above kinds of sentences.

In the following tell the kind of each sentence, and transform it, if possible, to some other kind :

1. Through the deep gulf of the chimney wide
 Wallows the Yule-log's roaring tide ;
 The broad flame-pennons droop and flap
 And belly and tug as a flag in the wind ;
 Like a locust shrills the imprisoned sap,
 Hunted to death in its galleries blind ;
 And swift little troops of silent sparks,
 Now pausing, now scattering away as in fear,
 Go threading the soot-forest's tangled darks ;
 Like herds of startled deer. — LOWELL.

2. Thou hast brought a vine out of Egypt: thou hast cast out the heathen, and planted it. . . . Thou didst cause it to take deep root, and it filled the land. The hills were covered with its shadow, and the boughs thereof were like the goodly cedars. . . . Why hast thou broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of hosts: look down from heaven, and behold, and visit this vine; and the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself.

— PSALM LXXX.

Sentences may also be,

Compound-complex, when the coördinate main propositions are either or both of them modified by subordinate propositions.

MAIN PROPOSITION. "You took her up a tender little flower just sprouted on a bank,

SUB. PROP. Which the next frost had nipped,

MAIN PROP. and with a careful loving hand transplanted her into your own fair garden,

SUB. PROP. Where the sun always shines."

Complex-compound. When the one main proposition is in

some part modified by coördinate propositions which are thus subordinate to it.

| | | |
|-------------------|----|---|
| MAIN PROPOSITION. | | "The figures of speech |
| SUB. PROP. | a. | which are employed by orators, and |
| SUB. PROP. | b. | which are carefully enumerated by rhetoricians, |
| MAIN PROP. | | are in reality only such turns of thought and |
| | | expression |
| SUB. PROP. | c. | as arise in the active intercourse of men." |

In the following name the kind of each sentence as to meaning and structure, point out all subordinate propositions, and show what each modifies.

1. I do not mean to be disrespectful, but the attempt of the Lords to stop the progress of reform reminds me very forcibly of the great storm of Sidmouth, and of the conduct of the excellent Mrs. Partington on that occasion. In the winter of 1824 there set in a great flood upon that town—the tide rose to an incredible height, the waves rushed in upon the houses, and everything was threatened with destruction. In the midst of this sublime storm Dame Partington, who lived upon the beach, was seen at the door of her house with mop and pattens, trundling her mop, and squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused. Mrs. Partington's spirit was up: but I need not tell you that the contest was unequal. The Atlantic Ocean beat Mrs. Partington. She was excellent at a slop or a puddle, but she should not have meddled with a tempest. — SYDNEY SMITH.

2. Think'st thou there were no poets till Dan Chaucer? No heart burning with a great thought which it could not hold and had no word for; and needed to shape and coin a word for? What thou callest a metaphor, trope, or the like? For every word we have there was such a man and poet. The coldest word was once a glowing new metaphor, and bold, questionable originality. The very word *attention* does it not mean *attention*, a stretching to? Fancy that act of the mind, which all were conscious of,—but which none had named when this new poet first felt bound and driven to name it. His questionable originality and new glowing metaphor was found adoptable, intelligible, and remains our name for it to this day. — THOMAS CARLYLE.

The principal elements of a sentence are **subject**, that of

which something is said, and predicate, that which is said of the subject. These may be modified variously by,

Single words :

Adjectives expressing assumed ideas. "*Absurd* images are sometimes irresistible."

Adjectives expressing asserting ideas. "The world is *beautiful*."

Adverbs. "*Briefly* thyself remember."

Nouns or pronouns :

As objects. "Hide not your *talents*."

As attributes. "A cave may be *paradise*."

As adjectives. "*God's* gifts are good."

As explanatory. "Bring back thy daughter *Spring*."

As indirect object or dative-objective. "Give *me* thy hand."

As adverbial objective. "He tramped a *mile*."

In the following, name all the single word modifiers, and tell what they modify :

1. Christianity teaches men true living. Christ said little. He lived. We learn his art by living also. 2. Bring sunshine every day, and you will be a blessing fully appreciated. 3. Up, sluggard, and waste not life. 4. There will be sleeping enough by and bye. 5. This day we fashion destiny, our fateful web we spin. 6. The oak must reign the forest's king; the rushing stream the wheel must move; the tempered steel its strength must prove. 7. The angel years bring earthward down, all God-like gifts. 8. Pity and need make all flesh kin. 9. The unloved man is pitifully poor.

Write sentences, using each of the single word modifiers enumerated above. Avoid all modifiers which are groups of words.

The subject and predicate may also be joined with phrase modifiers. These may be,

A prepositional phrase, consisting of a preposition and its object with accompanying modifiers.

Used adjectively. "Graciousness *in manners* need never suggest familiarity."

Used adverbially. "A helpful word may be spoken *with dignity*, and yet *with kindly interest*."

An infinitive phrase, consisting of the verb in the infinitive mode, with all its accompanying modifiers.

Used adjectively. "A heart *to love* and a hand *to give*, are among man's best possessions."

Used objectively. "Always try *to look wise*."

Used in apposition. "The right *to vote* is not inherent."

Used as attribute. "One great characteristic of holiness is never *to complain*."

Used adverbially :

To express purpose. "Strive *to enter* in at the strait gate."

To express negative purpose. "I lock my lips too tight *to tell* a lie."

To express specification. "This is a temple worthy *to worship* God in."

To express cause or reason. "I am glad *to see* you."

In the following sentences identify all word and phrase modifiers already named :

1. Before the foundations of the world our friendships were arranged.
2. We do not wish our friends to feed and clothe our bodies, but to do the like office for our spirits.
3. Some people cannot drive to happiness with four horses.
4. I have no desire but to speak plain truth.
5. Some men act according to their lights, more according to their livers.
6. God gives us many things to bear; let us bear them with fortitude.
7. God made the sun too strong for my eyes, but he took care to give me eyelids.
8. Education is to teach men to live.
9. Help me to take fewer things into my hands and to do them well.
10. The tuneful throat is bid to sing.
11. He goes to fight the battles of his country, to defend his home and native land.
12. I rejoice to do all for fellow-man.

Write sentences illustrating each use of the prepositional and infinitive phrase.

Phrase modifiers may also be **participial**, consisting of a participle with its modifiers.

Used adjectively. "Labor not in a place *selected for its peace.*"

Used as object. "Self-denial means *giving up our own way.*"

Used as attribute. "Love lies *bleeding.*"

Used adverbially:

To express cause. "*Having studied navigation,* he was able during the captain's illness to direct the course of the vessel."

To express time. "*Having at last completed our preparations,* we set forth on our journey."

To express condition. "*Taking the years together,* there isn't more cloud than sun."

To express concession. "Our life *oft overcast with clouds* is bright with many blessings."

To express means. "*Cherishing dreams of the future,* we often find solace for the present."

In the following sentences identify all word and phrase modifiers already enumerated:

1. Other people's habits sadly need reforming. 2. Having company may mean the exercising of hospitable instincts, to the women; but it means giving up the rocking-chair, to the men. 3. Having been born with a capacity for helping lame dogs over stiles, her pathway, from a very early age, had been strewn with stiles, and lame dogs ever limping toward them. 4. Some men are always happiest giving advice. 5. How oft do they their silver bowers leave coming to succor us! 6. It is hard to believe that any man overflowing with humor can be a rascal. 7. Considering the number of people there are in the world, is it not strange how few there are that are truly wise? 8. Coming into the house, do you bring sunshine with you? 9. The only constant factor entering into all businesses and professions is the service of mankind. 10. The world is full of invisible currents set in motion by innumerable impulses, words, acts, long since forgotten. 11. Owning millions, he is pitifully poor. 12. Entering the domain, we drive along by a row of poplars to a large and solidly built stone farm-house, covered with white painted plaster and a red-tiled roof.

Write sentences containing each of the kinds of participial phrases enumerated above.

The subject and predicate may be joined with modifying clauses. These may be used adjectively,

Relative clauses,

Restrictive: Which limit the scope of the words they modify. "Those *who drink beer* think beer."

Non-restrictive: Which explain the words which they modify. The inner court, *which is entirely surrounded by porches*, contains a fountain and growing plants.

Relative-adverb clauses, introduced by words equivalent to a relative used as the object of a preposition.

Expressing time. "There are times *when we all feel the need of a friend*."

Expressing place. "The place *where we met* is now overgrown with underbrush."

Expressing means. "The springs *whereby our actions are governed* are often hidden."

Expressing cause or reason. "It is sometimes difficult to explain the reason *why we do as we do*."

In the following sentences name and classify all clause modifiers used adjectively :

1. We change everything with which we live in contact, and everything changes us.
2. It is customary to mark by tablets the places where great men are born. The place where Lincoln's spirit appeared on earth may be found, but who knows the place where it will vanish from the earth? Socrates has to-day more disciples than in the days when he taught in Athens.
3. The day has come when the civilized world must educate the uncivilized world.
4. There are bipeds in society whose souls are still on all fours.
5. Too low they build who build beneath the stars.
6. Of him on whom much is bestowed is much required.
7. There is no caste in blood, which runneth of one hue; no caste in tears, which trickle salt with all.
8. We, whose law is love, serve less by what we do than what we are.
9. Truly great is the man who can become famous without making any of the noise himself.
10. Every heroic life lived alongside

of you, which makes you sometimes ashamed of yourself, and sometimes long to be better, is a call of God. 11. Sweet is the simple life whereby we live. 12. There is nothing wherein we differ so hopelessly as in creed, nothing whereon we agree so entirely as on character.

Write sentences containing each of the varieties of adjective clauses enumerated above.

The subject and predicate may be joined with clauses used adverbially.

Expressing time. "The Minute men came *as soon as they heard the tidings.*"

Expressing place. "Where ignorance is bliss, 'tis folly to be wise."

Expressing purpose. "We eat *in order that we may live.*"

Expressing cause or reason. "Men must learn to dispense with pity, *for policy oft rules the mind.*"

Expressing condition. "If you require a little space for prayer, I grant it."

Expressing result. "Prayer pierces so *that it assaults mercy itself and frees all faults.*"

Expressing concession. "Though it be honest, it is never good to bring bad tidings."

Expressing negative purpose. "Lord God of Hosts, be with us yet, *lest we forget.*"

In the following sentences classify all word, phrase, and clause modifiers which have been already named :

1. Lowliness is young ambition's ladder,
Whereto the climber upward turns his face ;
But once he attains the topmost round,
He then upon the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. — SHAKESPEARE.

2. "Whatsoe'er our lot may be,
Could we see as Thou dost see,
We should choose it as the best."

3. I were but little happy if I could say how much. 4. Let not thy heart be troubled or afraid, for as thy day thy strength shall be. 5. When our actions do not, our fears do make us traitors. 6. Forbear to judge, for we be sinners all. 7. Things do not turn up in this world until somebody turns them up. 8. Nothing comes amiss, so money comes withal. 9. Smooth runs the water where the brook is deep. 10. There's a divinity that shapes our ends, rough-hew them how we will. 11. Were man but constant he were perfect. 12. Neither a borrower nor a lender be, for loan oft loses both itself and friend. 13. No profit grows where is no pleasure ta'en. 14. When sorrows come, they come not single spies, but in battalions. 15. I am come that ye may have life. 16. Let us love so well that all our work be better for our love, and still our love be sweeter for our work. 17. Judge not, that ye be not judged.

Write sentences illustrating all the kinds of adverbial clause modifiers.

The infinitive phrase may be used as a noun or substantively,
As subject of the sentence. "*To err* is human ; *to forgive*, divine."

As appositive. "*To be or not to be*, that is the question."

As object. "We fail *to know* even our own friends thoroughly."

See if you can find examples of prepositional and participial phrases so used.

The clause may be used as a noun or substantively.

As subject. "*What one longs to do* is seldom done."

As appositive. "He *who by repentance is not satisfied*, is not of heaven or earth."

As object. "Speak *what you think* in hard words, though it contradict *what you have thought before*."

As attribute. "'Tis meet *that noble minds keep ever with their likes*."

REMARK.—Sentences containing these substantive clauses are considered complex, and the substantive clauses are considered subordinate.

In the following sentences name the office in the sentence of every word, phrase, or clause element :

1. To thee do I commend my watchful soul, ere I let fall the windows of my eyes. 2. A man can teach but poorly who is not continuing to learn. 3. The way to know is to do the known. 4. It is a kind of good deed to say well. 5. The principal difference between a cat and a lie is that a cat has only nine lives. 6. Whatever I have tried to do in life, I have tried to do well. 7. We know what we are, but know not what we may be. 8. He wants wit that wants the will to teach his wit to exchange the bad for the better. 9. It is excellent to have a giant's strength, but it is tyrannous to use it like a giant. 10. If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. 11. To thine own self be true, and it must follow as the night the day, thou canst not then be false to any man. 12. None but God can read in a woman what she really is.

Write sentences illustrating all the substantive uses of phrases and clauses.

Sometimes the words *it* and *there* are used as grammatical subjects to throw the real subject of thought later in the sentence. This is usually done for emphasis. Brevity may often be gained by cutting out such words and rearranging. Thus,

It is better to be right than to be president.

To be right is better than to be president.

Better be right than be president.

How are these changes effected? Change in similar ways the following sentences, condensing as far as possible :

1. There was never yet philosopher ~~that~~ could endure the toothache patiently. 2. There are some sports which are painful notwithstanding the pleasure they give. 3. Those are the dearest hills which our young feet have climbed the earliest. 4. There is no limit to the influence of a human being. 5. There is a day of sunny rest for every dark and troubled night. 6. It was his father's life that he asked for. 7. It is a good thing to be a great man, it is a great thing to be a good man. 8. It is better to have sweetness in the heart than to have greatness in the mind. 9. It is as essential to the child to have an atmosphere of love, as sunshine is to the plant.

Adjective and adverb modifiers may often be expanded into phrases or clauses.

When *midnight* darkness reigns, we do not see the coming *morning* light.

When the darkness of *midnight* reigns we do not see the coming of *the light of morn.*

An *able* and *experienced* housekeeper, my friend soon had her labors accomplished *defly* and *rapidly*.

A housekeeper of *ability* and *experience*, my friend accomplished her labors with *deftness* and *rapidity*.

Popular opinions are often true, but they are seldom *the whole* truth.

Opinions which are held by the majority of the people are often true, but they are seldom *all that is true*.

Men like peaches and pears often grow sweet a little while before *decaying*.

Men like peaches and pears often grow sweet a little while before *they begin to decay*.

In the following sentences wherever possible expand adjective and adverb modifiers into phrases :

1. Scientific discoveries often seem subversive of religious truth, but they are not really so. 2. Boylike I wanted taffy, but I was penniless. 3. Elizabeth's reign was a nursery of literary men. 4. A beautiful thing is always a pleasure. 5. The dungeon was originally the principal tower in the lord's castle. 6. The royal edict was gladly received by the common people; by the nobles it was considered an infringement on the privileges of their order. 7. Beautiful and graceful expression even of beautiful thoughts is not easy to attain.

In the following sentences expand, wherever possible, the adjective and adverb word modifiers into clauses :

1. The best perfume in the world is pure fresh air. 2. With good health and cheerful spirits, we can accomplish much. 3. A penniless scholar is not a bankrupt. 4. The true patriot does not act selfishly. 5. The truly faithful man anywhere is not readily incited to distrust. 6. The characteristic symbol of this generation is the question mark.

Phrase modifiers may be expanded into clauses. Thus,

"God gives almonds to *the toothless*." — *Spanish proverb*.

God gives almonds to *those who have no teeth*.

Have sympathy with the poor *struggling with adversity*.

Have sympathy with the poor *who struggle with adversity*.

A heart *to love* and a hand *to give* are among man's best possessions.

A heart *that is capable of loving*, and a hand *that has been trained to give*, are among man's best possessions.

In the following expand as far as possible all phrase modifiers into clauses :

1. Strive to enter in at the strait gate. 2. Most travellers going in winter from the southern to the northern side of Cuba, are surprised at the great and sudden change in the climate. 3. After riding a long distance through a crooked street, we came to the market. 4. Having finished my inspection of the camp, I reported to the commander. 5. We have much to do; let us do it well. 6. Education teaches men to live. 7. When the wheels get to running hard, oil them a little. 8. God has his best gifts for the willing. 9. Do not squeeze the orange to bitterness.

Infinitives may be changed to participial phrases, and participial phrases to infinitives. Show how this is done.

In the following sentences change infinitives to participial phrases :

1. Whatever I have tried to do, I have tried to do well. 2. It is a delusion to think your expenses next month will be less than they are this month. 3. I have no desire but to serve my country. 4. I joy to sing his praises who gives me all I have. 5. His habits sadly need to be reformed. 6. It is the delight of some people to give advice. 7. In a corrupt age, to put the world in order would breed confusion. 8. She has taken the contract to reform the world, and hopes to live to carry it out.

In the following sentences change participial expressions to infinitives :

1. Speaking accurately, vulgarity is in the thought and not in the words. 2. Having something to say, and saying that thing and no other, is the secret of the art of writing. 3. If my jacket and trousers are fit for worshipping God in, they will do. 4. Even the wisest take long in learning

that the best place for them is where God puts them. 5. In thankfulness for present mercies nothing is so becoming as losing sight of past ills. 6. Giving alms is nothing unless you give thought also. 7. Overdoing is undoing. 8. There is no need of going through life mourning, or of standing by graves saying "If."

Many phrases may be condensed into word modifiers. How is this done?

In the following sentences condense, wherever possible, the phrases into word modifiers :

1. He bears the signet of the king. 2. How easy is the piety of pen and paper. 3. In every spring we hear the birds in gladness sing. 4. Beauty in behavior is better than beauty in form. 5. Sound men are made cripples by the use of Charity's crutch. 6. Study the golden speech of silence. 7. The strength of all the hosts of heaven is with him who is faithful to the right. 8. To give intelligently and to withhold intelligently, are alike true charity. 9. The cruelest lies are often told in silence.

Sometimes clauses are condensed into word elements. How is this done?

In the following sentences condense, wherever possible, the clauses into word elements :

1. The student who is truly honorable is careful of his relations to his teachers as well as of his dealings with those who happen to be his fellow students. 2. Rome was great only in what we call physical strength. 3. The divisions which Charles Lamb makes of the human race are two : borrowers and lenders. 4. The heart that trusts forever sings. 5. It is best to speak the word which is intended for reproof when it is seasonable if one wishes to have it well received.

Clauses may often be contracted into phrase elements.

In the following sentences contract as far as possible clauses into phrases. Distinguish in each case whether the proper phrase for the place is prepositional, infinitive, or participial. Where more than one kind might be used, write the sentence separately for each kind.

1. Every hour in a man's life has its own special work which is possible for it, and for no other hour within the span of years which is allotted to him. 2. Do not meet trouble half way; it will come soon enough, and then you will meet it where God meant you should meet it, and where he will help you to bear it. 3. It is the mind that makes the body rich. 4. Anything that is mended is but patched. 5. Get into the habit of looking for the silver lining of the cloud; and when you have found it, continue to look at it rather than at the leaden gray in the middle. 6. He is a happy man that hath found a true friend, but he is far happier that hath no need of a friend. 7. Youth that keep ever at home have ever homely wits. 8. The next time you get discouraged, just try encouraging some one else and see if it will not cheer you. 9. While we are planning how we may get what we want, we forget to do what we should. 10. There is no place which is too lowly for the sun to shine on it. 11. Shakespeare died in the place where he was born.

In the following sentences condense in any and every way possible, and explain your changes :

1. There is a quaint story told in the German tongue of a Holland burgomaster, who descended from the height of his austere self-importance one day to soothe the woe of a child crying over a broken toy. After his death, when he came to heaven's gate, as the story is told, he was satisfied that his many good deeds had procured an easy entrance; but the gate keeper turned over page after page, and every one was a blank. At last, in the corner of nearly the last page, was one kind act—the mending of a toy for a child; but that was enough to procure his admittance, for even the cup of cold water given with love, for Christ's sake, brings certain reward. 2. Many of our citizens may not realize that one of the branches of our municipal service which is most firmly established, and which no one would think of restricting, embodies such a full application of municipal socialism that nothing which any one would be likely to propose at the present time could very well go beyond it in theory. The whole system of educating the children of a community at the public expense is certainly socialistic, but the idea of providing, without charge, extensive facilities for adult education is much more so. Yet we are expending over a quarter of a million dollars a year in just this work. Our library system is a splendid example of the application of municipal socialism. Through the central library and its numerous branches we bring the benefits of free access to books within the reach of every one of our citizens, and this is done at the

expense of the taxpayers. Those who pay direct taxes upon property are assessed this large sum yearly, in addition to the expense of the public schools, in order that every member of the community may be provided with books, which are certainly not a necessity of life, and which most municipal governments make no provision for furnishing. Yet if the opponents of municipal socialism were allowed the opportunity to have the question of continuing our library submitted to popular vote, no one can doubt that the people would favor its continuance at the public expense with entire unanimity.

Of each of the following groups make one simple sentence, containing only word and phrase modifiers :

1. The schoolhouse was small and square. It was built of logs. It had a door in the middle of one end.

2. In the centre was a square box stove. On three sides of it, at a comfortable distance, was a wide, low platform.

3. On the edge of this platform sat the younger children. They had no backs for their seats. They had no desks for their books.

4. In the middle of the platform was a rude bench. It had no back. It extended the length of the side of the room. This was for the use of those pupils old enough to write.

5. Their desk in like manner extended the length of each side. It was a board fixed at a slant to the wall.

6. Pupils studied with their faces to the wall. They recited with their faces to the teacher. They had to lift their feet over the bench every time they reversed.

7. This was an embarrassing feat for the older girls to perform. They had to wind their skirts about their ankles and slip them over quickly to avoid notice.

Expand each sentence of each group of the preceding into one complex sentence, or one compound sentence. Thus :

The schoolhouse which my mother attended when she was a child was small and square. It was built of logs, as were most of the buildings of that time. It had but one door, and that was in the middle of one end.

Condense each of the following groups into one complex sentence, using word and phrase modifiers as much as possible :

1. My grandfather kept a station on the Underground Railroad. He lived in a log house. It was about two miles from Oswego. The house was near Lake Ontario.

2. His brother lived in Oswego. They had friends in Syracuse. These friends held anti-slavery sentiments. They often assisted runaway slaves. This was contrary to law.

3. Oswego had much lake traffic with Canada. Thus it was sometimes easy to put fugitives on board vessels going to Canada. There they would be free. This was easy only when there were no persons pursuing them.

4. Sometimes quite large parties would be forwarded in this way. But usually a large party was divided and a few sent across at a time. This lessened for all the danger of recapture.

5. When pursuit was at all active the fugitives were detained until later. In such cases the slave-hunters watched the boats closely. Those who escaped had to be well disguised. Often it was easier to keep them hidden. After pursuit was given up it would be easier to send them across.

6. My grandfather's farm was a favorite hiding-place. Fugitives could be brought out there at night. They could be kept in concealment. There were few neighbors. Such as there were were not inquisitive. The place was seldom suspected.

7. My mother remembers several slaves that stayed there for months. They helped on the farm or in the house. They were taught to read. They were treated as friends.

8. Others were there only for a short time, and were searched for. In such cases they were kept concealed in the barn. They were in the hay. My mother fed them. She appeared to go out to feed the chickens. This was to mislead any who might be watching.

9. Once a man for whom pursuit was active was there for several days. He came in a box. He was spoken of as a box of boots and shoes. He was sent away in the box. He was shipped to Canada in that way. His name was Jerry. He had been taken once, but had escaped. Pursuit for him was very close. But they got him safe to Canada.

Make as many different kinds of sentences as you can of each of the following groups. Select in each case the one you like best, and decide why you prefer it.

1. The river was quiet. Our boat went smoothly on. It glided past field and farmhouse. It passed through wood and swamp. The sun sank slowly behind us.

2. Sudden darkness fell upon us. A black cloud was swallowing the sun. A thunder-storm was approaching.

3. High crags rose on one side of us. A swamp was on the other. We were in one of the wildest parts of the river. There was no house near. We could not hope to find shelter. The storm would soon be upon us.

4. We were in danger in the open river. We should be in more danger in the swamp. There we should be among tall trees. We must make the best of it where we were. We covered our cargo with the sail. We wrapped ourselves in our cloaks. We threw our hats in the bottom of the boat. We determined to enjoy the wildness of the scene.

5. The storm rushed rapidly upon us. The sky grew black as night. The wind crashed among the trees. It drove us rapidly before it. The rain filled the air. We could not see our path. We were blinded by the glare of the lightning.

6. A large chestnut was struck behind us. It fell into the river. Its fall made a mighty crash. It almost obstructed the channel. A wall of rock rose up before us. We were almost upon it. A sweep of the oars turned the boat. It was turned just in time.

7. Now we were more sheltered from the wind. The rain continued. The lightning, too, was almost continuous. It lit up the wild scene. We saw a barn in the distance. It was by the waterside. We rowed hastily toward it.

8. We landed in confusion. We rushed pell-mell upon the barn. We took it by assault. We lay on the hay till the storm had passed over. We wrung the water out of our wet cloaks. We made ourselves as comfortable as we could.

9. The sun appeared just at its setting. It lighted up the river with a ruddy glow. It shone on the wet meadow and on the opposite rocks. We embarked. We continued our journey in the twilight.

DRILL IN LETTER-WRITING.

Study the following headings, noting order of items, arrangement, and position on the page, and also the punctuation :

UTICA, N.Y., Nov. 29, 1891.

STARKE, BRADFORD CO., FLA.,
July 27, 1882.

175 ADAMS ST.,
EVANSTON, ILL.,
May 7, 1876.

BROWN UNIVERSITY,
PROVIDENCE, R.I.,
March 17, 1891.

Write in proper form and order, with punctuation, the following letter headings.

Directions. These headings should be written on note-paper with ink, and after each, before beginning the next one, a space should be left equal to the space which should be left at the top of a page before beginning a letter.

Neatness and accuracy in the details of a letter mark the breeding and character of the writer.

1. Mo Carthage Jan 1 1889 Box 257
2. Berkeley Cal State University June 6 1875
3. 569 La Salle St Ill Chicago Apr 1 1878
4. Huntington Ave Children's Hospital Boston May 30 1888
5. 1884 May 27 New York 95 Fifth Ave
6. The heading of a letter written at your own home.

Study the following models for the arrangement and punctuation of introductions :

PROF. E. T. PIERCE,
STATE NORMAL SCHOOL,
CHICO, CAL.

Dear Sir :

MESSRS. HOUGHTON, MIFFLIN & Co.,
BOSTON, MASS.

Dear Sirs :

GEN. T. J. MORGAN,
COMM'R OF INDIAN AFFAIRS,
WASHINGTON, D. C.

Sir :

MRS. JULIA WARD HOWE,
NEWPORT, R. I.

Dear Madam :

My dear Mother :

Dear Mary :

MISS FRANCES E. WILLARD,
NORTHWESTERN UNIVERSITY,
EVANSTON, ILL.

My dear Miss Willard :

Give reasons for all the marks of punctuation in the above introductions.

Write in proper form and punctuate the following introductions, using capital letters where required :

1. dear Father your letter, etc.
2. my dear friend this will assure you, etc.
3. Mr ellis Mack my dear sir please tell me, etc.
4. dear miss Anderson please send me, etc.
5. Hon T. B. Stockwell comm'r of public schools providence R.I. dear sir the report you have requested, etc.
6. Pres c w Eliot harvard university cambridge Mass sir Allow me to introduce to you, etc.

Write and punctuate the following headings and introductions, rearranging when necessary :

1. Washington Seattle May 15 1890 Messrs Ginn & Co Tremont Place Boston Dear Sirs Please send me a sample copy, etc.
2. Lake Ave The Erie May 13 1887 Monday My dear Mrs Capen I hardly know how to thank you, etc.
3. N.Y. Little Falls Academy Aug 27 1891 Dr Merrill Gates Pres of Amherst College Sir Allow me to commend to your care, etc.
4. San Jose Ranch Mon Jan 27 1889 Your beautiful gift my dear friend must ever remind me, etc.
5. White Mts Crawford House Aug 27 1880 my dear friend When this ches you, etc.

Notice the arrangement and punctuation of the following conclusions :

Your sincere friend,
MARY A. WATKINS.

Your loving daughter,
ROSE N. EVERETT.

TO DR. JOHN EVERETT,
NEWPORT, R. I.

With much love, I remain,
Your sincere friend,
ELIZABETH C. GARDNER.

Your ever faithful husband,
JAMES T. SLATER.

I have the honor to be, Sir,
Very respectfully yours,
ANDREW OVERTON,
Cashier.

Write the following conclusions, arranging, punctuating, and capitalizing correctly :

1. very sincerely E. somers
2. I am sir very respectfully your obedient humble servant john Adams
3. You are now my enemy and I am yours Benj Franklin
4. By so doing you will greatly oblige your sincere friend Emily snow
(to) Mrs Joseph Green Cleveland 528 euclid Ave Ohio
5. Thanking you for your promptness I am respectfully James Edwards

BRIEF GENERAL EXERCISES IN LETTER-WRITING.

1. Write a letter to your brother, saying that you expect to be at home for Thanksgiving, and ask him to meet you at the train, naming day and hour, and station, if necessary.
2. Write to the publishers of some magazine, enclosing the subscription price and asking that it be sent to you.
3. Write to the nearest Normal School, asking for a catalogue.
4. Write to a relative, returning thanks for a present that has just been sent you.

5. Write to inquire for the health of a friend who is ill. Address some near relative of the invalid.
6. Write a friend, asking for the loan of a recent number of the *Century Magazine*.
7. Write a formal note to your pastor, asking him in your mother's name to take tea with you. Name the day and the hour.
8. Write an informal note, asking a schoolmate to drive with you next Saturday afternoon.
9. Write to a merchant in another city, asking him to send you samples and prices of goods.
10. Write to a bookseller, ordering a list of books.
11. Write to some noted author, asking permission to call upon him.
12. Write a note to accompany a Christmas gift.
13. Write a letter from a dog to his little master away from home.
14. Write to the publishers of some weekly paper, asking to have the address changed. In such a letter is it sufficient to give only the new address?
15. Write as the secretary of a literary society, to some member of the society, a notification of appointment on some committee.
16. Write as secretary of a literary society a notification of election to office of some member of the society.
17. In the name of the society, write as Secretary, inviting the members of a neighboring society to attend an open meeting, specifying date and hour.
18. Write to some publishing company for their catalogue.
19. Write to some periodical, sending the names of a club of new subscribers.
20. Write an order for a carriage to be sent to your home to take two passengers and a trunk to a certain train.
21. Write a letter of farewell to the Old Year.
22. Write a letter of welcome to the New Year.
23. Write a letter from Jack Frost in apology for some mischief he has done.

EXERCISE IN CLEARNESS.¹

1. Study the following law and decide how much John Doe and the orphan children of Richard Roe may claim, if Doe has

¹ From this point numbers of sections are identical with those referring to the same subject in the body of this book.

lost a leg and Roe has been killed while in discharge of duty, both being members of the force mentioned.

SECTION 16. The Board of Metropolitan Police is hereby authorized, in their discretion, to pay out of the Police Life Insurance Fund an amount, not exceeding three hundred dollars, to the members of the force who may be disabled while in the discharge of their duties. In cases of death by injuries received while discharging their duties, the annuities shall be continued to the widow, or children, or both, as the Board may deem best. The Board of Metropolitan Police is hereby constituted Trustees of the Life Insurance Fund.—Quoted by Richard Grant White in *Words and their Uses*.

If you find the law not sufficiently clear in its wording, rewrite it so as to make it say what it is intended to say.

EXERCISES IN DICTION.

8. Work the following phrases into sentences :

1. Friendly to, friendly with; frightened at, frightened by; full of, filled with; graduate of, graduated by; grateful to, grateful for; grieved at, grieved by, grieved for; wait on, wait for, wait upon, await.

2. Guilty of; disagree with, disagree about, disagree in; deficient in; dislike to, dislike of; disgusted with, disgusted at; influence over, influence with; interest in, interest of; impatient with, impatient of.

3. Indebted to, indebted for; indulgent to, indulgent of; inquiry of, inquiry into; interfere in, interfere between, interfere with; irritated by, irritated with; meddle with, meddle in; mindful of; necessary to, necessary in, necessary for.

4. Neglectful of; opportunity to, opportunity for, opportunity of; patient with, patient in, patient of; prejudice against; preside over, preside in; prevail against, prevail with, prevail in; profit in, profit by, profit of.

5. Protect from, protect against, protect with, protect by; provide for, provide with; reflect from, reflect by, reflect upon; refrain from; reward for, reward of, reward with; saturate in, saturate with; search for, search with, search of.

6. Sufficient to, sufficient for, sufficient in; surprised at, surprised by, surprised with; sympathy with, sympathy for, sympathy in; transmit to, transmit by; unite to, unite with, unite by, unite in; unworthy to, unworthy of; useful to, useful for, useful in; worthy of, worthy to.

Use the following phrases in sentences :

1. Arm: bear arms, to arms, child in arms, to be in arms, under arms, take arms, lay down arms, the arm of state.
2. Best: at best, best foot foremost, for the best, make the best of, get the best of, best informed.
3. Call: call back, call for, call off, call on, call out, call over, call the roll, call to account, call to mind.
4. Clean: clean up, clean out, clean sweep, clean cut, a clean edge, a clean job.
5. Clear: clear away, clear off, clear out, clear up, clear the fence, clear the rock, clear for action, clear the way, clear a path.
6. Fall: fall in, fall back, fall down, fall out, in the fall, at the falls, fall over.
7. Give: give in, give up, give out, give over, give back, give down, give an opinion, give a blow, give a man his due.
8. Plain: a plain face, plain people, in plain sight, on the plains, plain sense, his plain purpose.
9. Send: send in, send out, send up, send after, give a send-off, send to Coventry, a godsend.
10. Turn: turn in, turn out, turn back, turn down, turn over, turnout, turnover, in turn, by turns, turn and turn about, turn a cold shoulder, turn the back on, turncoat, do a hand's turn, do a good turn, head turned, a well-turned phrase.

11. Change or expand the words in Italics :

1. Man is the *artificer* of his own *happiness*. Beware how you complain of the *disposition of circumstances*, it is your own *disposition* that you blame.
2. One cannot too soon forget his *errors* and *misdemeanors*.
3. Many in this world run after *felicity*, like the *absent* man *hunting* for his hat, while all the time it is on his head.
4. But winter has yet *brighter scenes*,—he *boasts splendors* beyond what *gorgeous* summer knows.
5. When thou hast thanked thy God for every *blessing* sent, what time will then remain for *murmurs* or lament?
6. The happiest life is that which *constantly exercises* and *educates* what is best in us.
7. The world is *upheld* by the *veracity* of good men, they make the earth *wholesome*.

13. Find and illustrate the distinctions in meaning and use in the following sets of synonyms :

High, tall; pretty, attractive, beautiful; order, command, direct; teach, instruct, train, educate; salary, wages; continuous, continual, perpetual; place, position, situation; pupil, scholar, student, learner, disciple; fright, terror, horror, awe; speak, say, tell, assert; heavy, weighty, ponderous; bring, fetch, carry; womanly, womanish; hope, expect, anticipate; fault, defect; learning, knowledge, wisdom; apt, likely, liable; untruth, lie, falsehood; enthusiasm, fanaticism; pure, holy, innocent; temperance, abstinence; choose, select, pick out; commonly, generally, usually; correct, exact, accurate, precise; brief, concise, pithy, terse; foreign, alien; fear, alarm, fright, terror; curious, inquisitive, intrusive; law, rule, regulation; leave, desert, forsake; escape, elude; compassion, pity; get, obtain, acquire, attain; seek, search, investigate; invent, discover, find out.

REVIEW EXERCISES IN DICTION.

15. 1. The violinist displayed much technical agility, with not always the purest intonation or the most musicianly conception.

2. Immediately he understood what was wanted, he stepped out and brought in a long, sharp stick.

3. I feel just like some ice-cream.

4. She attacked me with equal vigor, and compassioned both of us for being, as she said, bound in chains to a tyrant.

5. The enemy skedaddled instanter.

6. His previous preparation now stood him in good need.

7. The scouts hastily cooked up a rude meal and started.

8. We've had a perfectly magnificent time and we calc'late to go again.

9. I apprehend that he is all wrong.

10. This is paid by the chief clerk of the Revenue, from funds temporarily advanced from small seizures, and the sum is reimbursed by the auctioneers.

11. They thought their judgment was questioned and wished to prove it.

12. All who can speak plain, if their ear is not deceased, can learn music.

13. The people were indignant at boss management in city politics.

REVIEW EXERCISES IN CLEARNESS.

25. Rewrite the following, correcting all lack of clearness from whatever cause, and prepare to give reasons for your corrections.

1. A history of the Revolutionary War written by an Englishman would create different ideas than one written by an American.

2. No vehicle drawn by more than one horse is allowed to cross this bridge in opposite directions at the same time.

3. TO THE CITIZENS OF A——: Another year has made its way on the record of time to become a part of the past. With its ending it again becomes our duty to present the Fifth Annual Report of Milk Inspector, covering the year ending February 28, 188—. With us it is a pleasure to report that from careful observation we have confidence to believe the service of milk for our consumption has been made with care; and that it has been the endeavor of all who have had the service of milk routes to deliver from, to supply a reliable quality. With no complaint from any quarter as to the quality of milk delivered, we again request all to notify the inspector whenever they have cause to suspect that the milk delivered is of inferior quality.

4. This railway resort brings strangers from all sections who strike the R. I. railway, it having a large interest in this hotel, which cost about \$1,100,000, and is fast becoming known as the retreat and home for the afflicted to be restored to health by this magical spring, containing sulphur, magnesia, iron, and other medicinal qualities potent, yet not offensive to the taste.

5. Every part of this system bestows much care on how to use the voice, also singing at sight with numerous directions, diagrams, and comprehensive illustrations.

6. Of the other victims of the Stratford dynamite explosion, at least thirty of them will die.

7. He had a painful complaint which sometimes keeping him awake, made him sleep, when it did come, the quicker.

8. We will first notice some of the sources of slang. Slang originates some from the stage, some from comic newspapers, from colleges, from newsboys, and bootblacks, and from books.

9. Often in the winter season pitchers filled with water expanding while freezing, burst.

10. Delicious steaming beefsteaks, wheat cakes, butter, cheese, new milk, and tea, spread out on their temporary table on a snowy white cloth, to which they had converted two boards by nailing cleats across the back and resting each end on a camp-stool, made a feast worth travelling a few miles into the wilderness to enjoy.

11. I hope this is the last time I shall ever act so imprudently.

SUPPLEMENTARY LESSONS.¹

26. a. Select all figurative expressions in the following :

Meanwhile we did our nightly chores, —
Brought in the wood from out of doors,
Littered the stalls, and from the mows
Raked down the herd's grass for the cows ;
Heard the horse whinneying for his corn,
And, sharply clashing horn on horn,
Impatient down the stanchion rows
The cattle shake their walnut bows,
While peering from his early perch
Upon the scaffold's pole of birch,
The cock, his crested helmet bent
And down his querulous challenge sent.
Unwarmed by any sunset light
The gray day darkened into night,
A night made hoary by the swarm
And whirl-dance of the blinding storm,
As zigzag wavering to and fro,
Crossed and recrossed the winged snow ;
And ere the early bedtime came
The white drift piled the window-frame,
And through the glass the clothesline posts
Looked in like tall and sheeted ghosts.

Of what kind of life is the poet thinking when he uses the words *helmet* and *challenge* in connection with the cock? Is there any relation between such a life and that of a cock that justifies such allusions? What do the terms *swarm*, *whirl-dance*, and *winged* mean as applied to the snow? With what is it mentally associated? What is the relation that underlies such an association?

b. Point out all the figurative expressions in the following, and tell as far as possible what is the underlying relationship in thought which makes the author use each expression :

¹ The lessons following are numbered to correspond with the sections of Force under which they properly come.

So all night long the storm roared on :
The morning broke without a sun ;
In tiny spherule traced with lines
Of Nature's geometric signs,
In starry flake and pellicle
All day the hoary meteor fell ;
And when the second morning shone
We looked upon a world unknown,
On nothing we could call our own.
Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below,—
A universe of sky and snow !
The old familiar sights of ours
Took marvellous shapes ; strange domes and towers
Rose up where sty or corn-crib stood,
Or garden wall, or belt of wood ;
A smooth white mound the brush-pile showed,
A fenceless drift what once was road ;
The bridle-post an old man sat
With loose-flung coat and high cocked hat ;
The well-curb had a Chinese roof ;
And even the long sweep, high aloof,
In its slant splendor, seemed to tell
Of Pisa's leaning miracle.

28. *a.* In the following extract explain the figures and name the law of association on which each is based. Decide in each figure of resemblance whether the resemblance is stated or implied. We call a stated resemblance a *simile*, and an implied one a *metaphor*.

As night drew on, and, from the crest
Of wooded knolls that ridged the west,
The sun, a snow-blown traveller, sank
From sight beneath the smothering bank,
We piled with care our nightly stack
Of wood against the chimney-back,—
The oaken log, green, huge, and thick,
And on its top the stout back-stick ;

The knotty forestick laid apart,
And filled between with curious art
The ragged brush ; then, hovering near
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom ;
While radiant with a mimic flame
Outside the sparkling drift became,
And through the bare-boughed lilac tree
Our own warm hearth seemed blazing free.
The crane and pendent trammels showed,
The Turk's heads on the andirons glowed ;
While childish fancy, prompt to tell
The meaning of the miracle,
Whispered the old rhyme ; " Under the tree,
When fire outdoors burns merrily,
There the witches are making tea."

The moon above the eastern wood
Shone at its full ; the hill-range stood
Transfigured in the silver flood,
Its blown snows flashing cold and keen,
Dead white, save where some sharp ravine
Took shadow, or the sombre green
Of hemlocks turned to pitchy black
Against the whiteness at their back.
For such a world and such a night
Most fitting that unwarming light,
Which only seemed, where'er it fell,
To make the coldness visible.

b. Bring to class ten samples of *simile* and ten of *metaphor* which you have found in reading or have heard in conversation.

c. Complete the following *similes* :

1. His voice is like
2. He burst into the room like
3. He walks as slowly as

4. The carriage runs as easily as
5. The cannon-shot reverberated among the hills like
6. The mighty oak stood like
7. Her face was like a flower on a slender
8. Sorrows are like
9. The goldfish looked like in the water.
10. Her smile is like
11. He is as uneasy as
12. The chieftain stood like
13. His face lighted up like
14. Dumb with amazement, he stood like

SUGGESTION. — Substitute *as* for *like* in any of the above *similes* where you think the grammar or the thought requires it.

Are all comparisons figures of resemblance? Name five that you think are not, and give reasons for your opinion. In deciding, think carefully of your definition of figurative language.

d. Name the figures in the following, substitute plain language for each, and tell what seems to be the effect of the change :

1. Brevity is the soul of wit. 2. Put this temptation underneath thy feet. 3. How can we expect a harvest of thought who have not had a seedtime of character? 4. She makes one feel safer when she's in the house for she's like the driven snow. 5. Build a little fence of trust around to-day. 6. Within is the fountain of good, and it will ever bubble up if thou wilt ever dig. 7. The fire in the flint shows not till it be struck. 8. Revolutions are not made by men in spectacles. 9. New ideas build their nests in young men's brains. 10. Like a locust shrills the imprisoned sap. 11. The sun, from the western horizon, like a magician extended his wand o'er the landscape. 12. Like the wings of a sea-bird flash the white-caps of the sea.

e. What figure extends throughout each of the following selections?

1. You took her up a tender little flower,
Just sprouted on a bank, which the next frost
Had nipped; and, with a careful loving hand
Transplanted her into your own fair garden,

Where the sun always shines. There long she flourished,
 Grew sweet to sense and lovely to the eye,
 Till at the last a cruel spoiler came,
 Cropt this fair rose, and rifled all its sweetness,
 Then cast it like a loathesome weed away.

2. See selection from Psalms, p. 265, Appendix.

Name some other selection in which the same kind of figure is found expanded. What is the usual name for this figure? Name several noteworthy examples of it. Which one is most noted in English literature? Can you tell why?

f. Write five metaphors in which inanimate objects are treated as if they had life. Write five more in which personality is ascribed to objects not endowed with personality. These are forms of personification. What very common personifications can you name? Write or find sentences personifying the following :

Youth, Hope, Time, Life, Nature, Spring, Winter, Faith, Money, Vice, Virtue, Love, Fear, Joy, a river, a tree, a mountain, a spring, a horse, a cloud, a sparrow, a rose, a lily, the sun, the moon, the frost, the fire.

g. Decide whether the following figures of resemblance are appropriate :

1. His address was a crazy-quilt of rhetoric.
2. The day is done, and the darkness
 Falls from the wings of Night,
 As a feather is wafted downward
 From an eagle in his flight. — LONGFELLOW.
3. The sky is a drinking-cup
 That was overturned of old,
 And it pours in the eyes of men
 Its wine of airy gold.
 We quaff that wine all day,
 Till the last drop is drained up,
 And are lighted off to bed
 By the jewels in the cup. — ALDRICH.

Some critics say that darkness does not fall, but that the higher objects retain the light longest; and that we do not like to have wine poured into our eyes. Do you consider with them that the figures are faulty for these reasons?

h. Make similes or metaphors about the following :

| | | |
|-----------------------|---------------------|-----------------------|
| a rainy day, | conscience, | a sunrise over hills, |
| truth, | an empty purse, | hope, |
| a wormy apple, | memory, | self-control, |
| hate, | a deceitful fellow, | a weeping willow, |
| a laughing child, | lessons, | sunset over the sea, |
| an interesting study, | a crying baby, | a good book, |
| temper, | old age, | medicine. |

i. Express the following thoughts figuratively, avoiding common proverbs :

| | |
|-------------------------------------|--------------------------------|
| Vice and virtue are opposites. | Money will accomplish much. |
| Lincoln was sagacious. | Washington was patriotic. |
| Cæsar was ambitious. | Napoleon was selfish. |
| Character is indicated in the face. | I am very tired. |
| He is greatly disappointed. | My head is hot. |
| The day is sultry. | I am out of money. |
| His work does not satisfy me. | I do not know what to do. |
| The morning is misty. | The midday sun is very bright. |

What effect have figures of resemblance which have been used until they are so familiar that they have almost lost their figurative sense? Make a list of such figures as you find them in your study of figurative language. How do such figures affect force? Under what circumstances do you think figures aid force?

30. *a.* Note carefully the relations on which the following figures are based. Select those in which the relation is that of the whole and its parts, or of the material and that which is made of it. Figures based on these relations are called Synecdoche.

Select also those which are based on the relation of the

object to its attributes or accompaniments. Figures based on these relations are figures of Metonymy.

1. How beautiful upon the mountains are the feet of him that bringeth good tidings.

2. For them no more the blazing hearth shall burn.

3. The pen is mightier than the sword.

4. He is a slave to his pipe.

5. Bring down his gray hairs in sorrow to the grave.

6. Who steals my purse steals trash.

7. The ploughman homeward plods his weary way.

8. They have Moses and the prophets, let them hear them.

9. Faithful are the wounds of a friend, but the kisses of an enemy are deceitful.

10. Gold cannot make a man happy any more than rags can make him miserable.

11. By the sweat of thy brow shalt thou eat bread.

12. Princes and lords are but the breath of kings.

13. The cottage is often happier than the palace.

14. Look not upon the cup when it is red.

15. The whole country is in arms.

16. The Assyrian came down like the wolf on the fold.

17. My wife has left my bed and board.

6. Write equivalents for the following, using at least one synecdoche in each :

1. He has many workmen in his mill.

2. There are many ships in sight.

3. She is a maiden of seventeen years.

4. He is dying for want of the necessaries of life.

5. The poor are always welcome to his home.

6. He has a hundred sheep.

7. Our commerce is carried on in English ships.

8. It is a village of five hundred houses.

9. The statue speaks.

10. The revengeful villain sought his life.

11. He writes poorly.

12. He has many children to feed.

13. Eight men were saved from the wreck.

14. He is away over the sea.
15. He is an enemy worth fighting.

Does it seem to you that force is gained or lost by the use of the synecdoche? Why should it be so?

c. Write equivalents for the following, using at least one metonymy in each :

1. He addressed the chairman.
2. Think of the future world rather than of the present.
3. The war cost much money and many lives.
4. His age saved him from death.
5. Old people do not form strong friendships.
6. We are fond of the works of Dickens.
7. Monarchy was almost destroyed in France.
8. She feeds her boarders well.
9. Lawyers are fond of routine.
10. Peace was then declared.
11. His army consisted of a thousand foot soldiers and a hundred cavalry.
12. The people of England would not undertake the war.
13. Grant returned victorious.
14. Can old age make folly venerable?
15. He put a match to the tobacco in his pipe.

34. Complete the following antitheses :

1. Man proposes, but God
2. Out of sight, out of
3. I do not live that I may eat, but I eat
4. Be wisely worldly, but not
5. Where ignorance is bliss,
6. Every sweet has its sour, every evil
7. Judge not, that ye be not
8. Better a dinner of herbs where love is, than

*Pathos.*¹ Which of the following is the more pathetic ? Why ?

1. Of the mother I cannot think of anything to say. She is just the mother, — our own dear, patient, loving little mother, — unlike every one

¹ See Teacher's Manual, page 46.

else in the world, and yet it seems as if there were nothing to say about her by which one could make any one else understand what she is. It seems as if she were to other people (with reverence I say it) just what the blessed Virgin is to the other saints. St. Catherine has her wheel and her crown, and St. Agnes her lamb and her palm, and St. Ursula her eleven thousand virgins; but Mary, the ever-blessed, has only the Holy Child. She is the blessed woman, the Holy Mother, and nothing else. That is just what the mother is. She is the precious little mother, and the best woman in the world, and that is all.

— MRS. CHARLES, *Schönberg-Cotta Family*.

2. But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale,
No busy steps the grass-grown footway tread,
For all the bloomy flush of life is fled.
All but yon widowed, solitary thing,
That feebly bends beside the plashy spring:
She, wretched matron, forced in age, for bread,
To strip the brook with mantling cresses spread,
To pick her wintry faggot from the thorn,
To seek her nightly shed, and weep till morn;
She only left of all the harmless train,
The sad historian of the pensive plain.

— GOLDSMITH, *Deserted Village*.

3. In a close lane, as I pursued my journey,
I spied a wrinkled hag, with age grown double,
Picking dry sticks, and mumbling to herself.
Her eyes with scalding rheum were galled and red;
Cold palsy shook her head: her hands seemed withered;
And on her crooked shoulders had she wrapped
The tattered remnants of an old striped hanging,
Which served to keep her carcass from the cold;
So there was nothing of a piece about her.
Her lower weeds were all o'er coarsely patched,
With different-colored rags, black, red, white, yellow,
And seemed to speak variety of wretchedness.

— OTWAY, *The Orphans*.

THE LADY OF THE LAKE.

CANTO I. — *The Chase.*

Questions for the study of figures.

What does the author mean by the Harp of the North? Why does he call it a harp? Why Harp of the North? Why speak of it as mouldering? Why has it hung on the witch-elm? What is meant by the fitful breeze? Why does he speak of it as fitful? What is meant by numbers? Why so called? Why are they flung? Why does he call the ivy envious? Why is it spoken of as clinging? What is meant by the ivy that muffles, and how does it muffle? What is meant by verdant ringlet? Why does the poet address the Harp as a minstrel? How do accents sleep? Why speak of fountains murmuring? Sounds sweeter than what? How can sounds bid and teach? Is that what the poet means? If not, what does he mean?

What is meant by the ancient days of Caledon? What thought in the previous stanza does the expression *voice mute* continue? What is meant by ardent symphony? Why sublime and high? What are crested chiefs? What is meant by the burden of minstrelsy? Why a burden?

Why does he bid the harp sound once more? Whose is the rude hand? Does he mean a literal touch of the hand here? How do you know? What do we call such language as we have been studying here? Explain all the rest of it in this stanza.

Explain all the figurative language in the first two stanzas. Of what is the poet thinking when he speaks of the moon as dancing? When he speaks of the sun as kindling his beacon? Is there any relation between a beacon and the sun that justifies such an allusion? What do the clanging hoof and horn indicate? What the bloodhound's bay? Do such allusions tell as plainly as to state the fact? How? What association underlies them?

Why is the stag called the monarch of the waste? To whom is he compared here? In what lies the resemblance? What other words help to carry it out? What other resemblances are in the poet's mind in this stanza? Show how you find them.

What resemblances are asserted or implied in the mind of the poet in stanza III?

What resemblance do you find in stanza IV? What relationship underlies the thought when he speaks of disturbing the heights? Of rousing the cavern? What relation underlies the expression, "That steep ascent was won"?

Point out all the figurative expressions in the next four stanzas, and tell, as far as possible, the underlying relationship in thought of each,—the thought in mind which makes the author use the expression.

Point out in stanzas XI–XIV all the figures and explain each, naming the law of association on which each is based. Decide in each figure of resemblance whether the resemblance is stated or implied. We call a stated resemblance a simile, and an implied one, a metaphor.

Name all figures in stanzas IV–XIX. Explain carefully all figures of metonymy and synecdoche.

In stanzas XX–XXXII find and explain all figures of emotion.

In the remainder of the canto find and explain all figures of contrast.

67. Models for division into feet and marking of syllables.

Iambic :

Thế cừ|fêw tồlls | thế knêll | ốf pắrt|ing dắy, |
Thế lỏw|ing hêrd | wínds slỏw|lỷ ó'er | thế lêa. |

Dactylic :

This is thê | fỏrêst prỉ|mẻvắl ; || thê | múrmủring | pắnes ắnd thê | hẻm-
lỏcks,
Bẻárdẻd with | mỏss || ắnd ín | gắrmẻnts | grẻen, || Índis|tẻnct ín thê |
twẻflight |
Stắnd lẻke | Drủds ốf | êld, || with | vỏicẻs | sắd ắnd prỏ|phẻtẻc, |
Stắnd lẻke | hắrpẻrs | hỏar, || with | bẻards thắt | rẻst ỏn thẻir | bỏsỏms. |

Anapestic :

Hắs thẻrẻ á|nỷ ỏld fẻl|lỏw gỏt mẻxed | with thê bỏys ? !
Ỉf thẻrẻ hắs, | tắke hẻm ỏut, | wẻthỏut mắk|ing ắ nỏise. |
Hắng thê ál|mẻnắc's chẻat | ắnd thê cắt|ắlỏgue's spẻtẻ, |
Old Tẻme | is ắ lẻắr ; wẻ're twẻn|tỷ tỏ-nẻght. |

Trochaic :

Bắcchủs | êvẻr | fắir ắnd | yỏuắng
Drẻnkẻng | jỏys dẻd | fẻrst ỏr|dắin.
Bắcchủs' | blẻssẻngs | ắre ắ | trẻasủre, |
Drẻnkẻng | ỉs thê | sỏldẻiẻr's | plẻasủre. |
Rẻch thê | trẻasủre, |
Swẻet thê | plẻasủre ; |
Swẻet ỉs | plẻasủre | ắftẻr | pắin.

Amphibrachic :

Yön bärk, thät | äfär in | the dīstānce | is sēen, |
 Hälſ drēamīng | mý ēyes will | pürstie. |
 Nōw dārċ in | the shādōw, | shē scättērs | the sprāy |
 Äs the chāff in | the strōke öf | the flāil ; |
 Nōw whĳte äs | the sēa-güll, | shē flēes ön | hēr wāy, |
 With the sūn glēam | īng whĳte ön | hēr sāil. |

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